

THE  
VENĪSAMHĀRA  
OF  
BHATTA NĀRĀYAṆA

*Edited with a complete Translation into English,  
Notes (critical and explanatory) and Appendices*

BY

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**SECOND EDITION (REVISED)**

1938

**Price Rupees Three**

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Printed by A V Patwardhan at the Aryabhushan Press,  
936/3 Bhamburda Peth, Poona 4

AND

Published by A B Gajendragadkar, Elphinstone College,  
Bombay

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## DRAMATIS PERSONAE

### MEN

Bhīmasena—The Hero, second Pāṇḍava

Yudhishthira—Eldest of the Pāṇḍavas, elder brother  
Bhīmasena

Arjuna—Younger brother of Bhīmasena, third Pāṇḍava

Sahadeva—Youngest of the Pāṇḍavas

Kṛṣṇa—Lord Viṣṇu incarnate, friend and charioteer  
of Arjuna and ally of the Pāṇḍavas

Jayandhara—Chamberlain of Yudhishthira

Rudhirapriya—A demon, servant of Hidimbā, Bhīmasena's  
wife.

Duryodhana—King of Hāstinapura, the principal enemy of Bhīmasena,  
the Hero of the play

Karna—King of the Angas, friend of Duryodhana

Aśvatthāman—Son of Drona, who was Duryodhana's second  
Commander-in-Chief

Kṛpā—Maternal uncle of Aśvatthāman

Vinayandhara—Chamberlain of Duryodhana

Ārvāka—Demon friend of Duryodhana, who deceived  
Yudhishthira

Sanjaya—Charioteer of Dhṛtarāṣṭra

Sundaraka—A follower of Karna

Sūta—Charioteer of Duryodhana.

Sūta—Charioteer of Drona

### WOMEN

Draupadī—Wife of the Pāṇḍavas, Heroine of the drama

Buddimatikā—Maid to Draupadī

Vasāgandhā—Wife of Rudhirapriya

Bhānumatī—Wife of Duryodhana

Taralikā—Friend of Bhānumatī.

Cetī—Maid to Bhānumatī

Gāndhārī—Mother of Duryodhana

Duśśālā—Sister of Duryodhana

Mother—Mother of Jayadratha

### CHARACTERS MENTIONED

Vidura, Nakula, Duśśāsana, Jayadratha, Abhimanyu and others

## PREFACE

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This is the second edition of the *Venisamhāra*, which was first published in 1922. The text has been prepared by a careful collation of three printed editions of the play viz. the edition of Julius Grill (Leipzig 1871), the edition of B T Dravid alias Sheshadri Iyer and S T Dravid, B A, (Poona 1896) and the third Nirnayasāgara edition with Jagaddhara's commentary (Bombay 1911). These have been designated in the foot-notes as ग, द and त्र respectively. The edition of Appashastri Rashivadekar and Professor K N Dravid, M A, (1909-1910), and the second edition of Mr M R Kale, B A, (1919), have also been used. To all these editors my sincere thanks are due. In studying the play I, however, found that in several places proper readings had not been adopted and the text not correctly interpreted. Such places have duly been pointed out in the Notes. The reader will, therefore, find in this edition much that is new by way of exegesis. That is my justification for undertaking to edit the play.

The English Translation of the text has been made as literal as possible and printed below the text for ready reference. Words for which there are no equivalents in the original, but which are added to make the sense of the text complete or clearer, are put in rectangular brackets. Original Sanskrit words, which are more or less out-of-the-way, or which are somewhat freely rendered, or to the renderings of which attention is intended to be drawn, are enclosed in parenthesis. In this latter case adjectives are given in their crude form, while substantives are put in their nominative singular. In the Notes all points which are likely to present difficulties in the way of an ordinary student are explained. Grammatical peculiarities have been duly noted and figures of speech explained, wherever they occur. I have no doubt that by the study of this book the student will be able to understand correctly, the text of the *Venisamhāra* and to appreciate the various situations that Bhaṭṭa Nārāyaṇa has depicted therein.

The scheme of transliteration sanctioned by the Bhandarkar Oriental Research Institute, Poona, has been adopted in this book and the abbreviations made current among the Sanskrit public by Apte's Sanskrit-English Dictionary have been used. J in the Notes means Jagaddhara, the old well known commentator of the Venīsamhāra

A companion volume to this edition, entitled 'The Venīsamhāra, A Critical Study' is in the press and will shortly be out. In this I have given all the available information regarding the poet and discussed the question of his date. It also contains a summary of the play and its critical appreciation, Act by Act. I have pointed out therein the changes that Bhatta Nārāyaṇa has introduced in his original viz the Mahābhārata and their dramatic importance. The question of who is the hero of the play and which is the prevailing sentiment has also been discussed. Bhatta Nārāyaṇa's style, the causes of the wide popularity which his drama enjoys, his characters have all received due attention. Altogether in my Critical Study I have made an attempt to show how a play should be studied and I trust students will find this volume interesting and instructive.

In conclusion I offer my best thanks to my satirithya Principal R. D. Karmarkar of Sir Parashurambhau College, Poona, for valuable help. Professor H. D. Velankar of Wilson College, Bombay, has also obliged me by discussing with me some passages in the drama that I brought to his notice. The Managers of the Āryabhūṣana Press and the Bombay Vaidhava Press deserve my sincere thanks for uniform courtesy and kindness and for promptness in printing this book.

14th June 1933

A. B. G.

श्रीवेङ्कटेशो विजयते

## वेणीसंहारम्

प्रथमोऽङ्कः

निषिद्धैरप्यभिर्लुलितमकरन्दो मधुकरैः ।

करैरिन्दोरन्तश्छुरित इव संभिन्नमुकुलः ।

विधत्तां सिद्धिं नो नयनसुभगामस्य सदसः

प्रकीर्णः पुष्पाणां हरिचणयोरञ्जलिरयम् ॥ १ ॥

अपि च ।

कालिन्ध्याः पुलिनेषु केलिकुपितामत्सुज्य रासे रसं

गच्छन्तीमनुगच्छतोऽश्रुकलुषां कंसद्विषो राधिकाम्

ऋत्पादप्रतिमानिवेशितपदस्योद्भूतरोमोद्भूते-

रक्षुण्णोऽनुनयः प्रसन्नदयितादृष्टस्य पुष्पातु वः ॥ २ ॥

### ACT I

May this cavityful of flowers, the juice in which is stirred ( *lutita* ) by bees [ as they hover about ~ ], though warded off, the buds in which are fully ( *sam* ) blown and which consequently appears as though inlaid with ( *churita* ) the rays of the moon on the inside, bring to us, as it is scattered about at the feet of Hari, [ such ] success [ in our performance ] as would prove delightful to the eyes of this assembly 1

And also,

May the unbaffled conciliation [ of his beloved ] on the part of the enemy of Kamsa [ that is, Lord Kṛṣṇa ], who followed Rāchikā, as she, becoming angry in the course of their sports on the sands of the Kālindī and renouncing [ all ] interest in the Rāsa dance, was walking away, bedimmed with tears, who, as he planted his steps of the imprints of her feet felt his hair standing on end [ through excess of joy ], and was [ at last ] looked at by his beloved with a pleased countenance, lead you on to prosperity. 2

अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयात् सभ्रमाञ्चासुरीभिः

शान्तान्तस्तत्त्वसारैः सकरुणमृषिभिर्विष्णुना सस्मितेन ।

आँकुष्यास्त्रं सगर्वैरुपशमितवधूसभ्रमैर्देत्यवीरैः

‘ज्ञानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥ ३ ॥

( नान्यन्ते ! )

सूत्रधारः—अलमिति विस्तरेण ।

श्रवणाञ्जलिपुटपेयं विरचितवान् भारताख्यममृतं यः । मदभारत

तमहमरागमकुण्ठं कुण्ठद्वैपायनं वन्दे ॥ ४ ॥

( समन्तादवलोक्य । ) भवन्तः परिषद्वेसराः, विज्ञाप्यं नः किञ्चिदस्ति ।

कुसुमाञ्जलिपर इव प्रकीर्यते काव्यबन्ध एषोऽत्र ।

मधुलिह इव मधुबिन्दून् विरलानपि भजत गुणलेशान् ॥ ५ ॥

And also,

May Dhūrjati [ that is, Lord Siva ], who, at the [ time of the ] burning of the cities [ constructed ] by Maya, was gazed upon with affection by the goddess [ Pārvasī ], with fright and confusion by the demonesses who wondered what that [ phenomenon ] meant, with compassion by sages whose strength lay in a quiet soul ( *antastatvam* ), with a smile by Visnu, with hauteur by the demon warriors who drew their weapons and [ at the same time ] allayed the panic of their wives [ and ] with delight by the deities, protect you. 3

( At the end of the Benediction )

Stage-Manager—Enough of prolixity.

I bow to that Kṛṣṇadvaipāyana, who is free from passion and free from ignorance, and who manufactured the nectar, called the Bhārata, which is fit to be drunk with the hollow cavity of the hands in the form of the ears. 4

( Looking around ) Worthy leaders of the assembly, there is something which we have to submit [ to you ]

Like another cavityful of flowers, a poetic composition is here ( *esah* ) scattered before you ( *atra* ). Accept [ please ] the particles of excellence, though far and few between, even like bees the drops of honey 5

सभ्रमाञ्चासुरीभिः ग. २ ‘आदयास्त्रं’ ग. ३ ‘अतिप्रसङ्गेन’  
‘अतृणम्’ ग. ५ ‘तद्वत्त्वन्तः’ ग. ‘तत्रभवतः परिषद्वेसराः’ ज.

तदिदं कवेर्मृगराजलक्ष्मणो भट्टनारायणस्य कृति वेणीसंहार नाम नाटकं प्रयोक्तुमुद्यता वयम् । तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधानं दीयमानमभ्यर्थये ।

(नेपथ्ये) भाव, त्वर्यतां त्वर्यताम् । एते स्वत्वार्थविदुराज्ञया पुरुषाः सकलमेव शैलूषजनं व्याहरन्ति—‘प्रवर्त्यन्तामपरिहीयमानमातोद्यविन्यासादिका विधयः । प्रवेशकालः किल तत्रभवतः पाराशर्यनारदतुम्बरुजामदग्रचप्रभृतिभिर्मुनिवृन्दारकैरनुगम्यमानस्य भरतकुलहितकाम्यया स्वयं प्रतिपन्नदौत्यस्य देवकीसूनोश्चक्रपाणेर्महाराजदुर्योधनंशिविर प्रति प्रस्थातुकामस्य’ इति ।

**सूत्रधारः**—( आकर्ण्य । सानन्दम् । ) अहो नु खलु भोः, भगवता सकलजगत्प्रभवस्थितिनिरोधप्रभविष्णुना विष्णुनाद्यानुगृहीतमिदं भरतकुल सकलं

Here then we are prepared to represent a drama named Venīsamhāra, the composition of the poet Bhatta-Nārāyaṇa, whose distinctive emblem is Lion ( *Mrgarāja*—Lord of beasts ) Therefore I request you to pay attention to this [ performance ], whether out of regard for the labours of the poet, or out of reverence for the sublime plot of the story, or out of curiosity to witness a new drama.

( *Behind the curtain* ) Honoured Sir, make haste, make haste! Here indeed at the command of worthy Vidura the officers ( *purusah* ) are calling upon the entire body of actors thus ( *iti* )—‘Let [ all ] operations such as the disposition of the musical instruments be commenced so as to leave no defect This verily is the time of the arrival ( lit entrance ) of the revered son of Devaki [ that is, Kṛṣṇa ], holder of the wheel in his hand, who is followed by prominent sages such as the son of Parāśara [ that is, Vyāsa ], Nārada, Tumburu and the son of Jamadagni [ that is, Paraśurāma ], who, through desire for the good of the family of Bharata, has personally assumed the role of a mediator and who is desirous of starting for the camp of the great king, Duryodhana”

**Stage-Manager**—( *Having heard With joy* ) Ha, now, indeed, oh! The divine Viṣṇu, who possesses the power of creating, sustaining and destroying the whole world, has to-day done a favour to this Bharata-family and [ also ] to the whole body of kings in

१, २ ‘अभिनवकृतिम्’ द २ अपरिहीयमानम् इति नास्ति, अ-द-पुस्तकयोः  
३ ‘धनशिविरसनिवेश’ ज

च राजचक्रमनयोः कुरुपाण्डवराजपुत्रयोराहवकल्पान्तानलप्रशमहेतुना स्वयं  
संधिकारिणा कंसारिणा दूतेन । तत्किमिति पाणिपार्श्विक, नारम्भयासि कुशीलवैः  
सह संगीतकम् ।

(प्रविश्य ।) पारिपार्श्विक.—भवतु । आरम्भयामि । कतमं समयमाश्रित्य गीयताम् ।

सूत्रधारः.—नन्वमुमेव तावच्चन्द्रातपनक्षत्रग्रहक्रौञ्चहंससत्तच्छदकुमुदपुण्ड-  
रीकाशकुसुमपरागधवलितदिङ्मण्डलं स्वादुजलजलाशयं शरत्समयमाश्रित्य  
प्रवर्त्यता संगीतकम् । तथा ह्यस्यां शरदि

सत्पक्षा मधुरगिरिः प्रसाधिताशा मृदोद्धतारम्भा ।

निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥ ६ ॥

that He, the enemy of Kamsa, has personally become the messenger, negotiating peace, and [ thus ] the cause of extinguishing the fire of world-destruction in the form of the [ impending ] war between the Kuru and the Pāṇḍava princes. Then, why is it, [ O ] Assistant, that you do not commence the concert in company with the actors

( *Entering* ) Assistant—Let [ it ] be [ so ] I shall begin. Concerning which season should [ the song ] be sung ?

Stage-Manager—Why, let the music proceed with reference to this very autumnal season, the [ entire ] group of quarters in which is rendered white with the pollen of Saptacchada and Kāśa flowers and of the [ expanding-in-the-night ] Kumuda and [ white ] Pundarika lotuses, and with the moonlight, stars, planets and the Krauñca birds [ herons ] Thus indeed in this autumn,

The swans ( *dhārtarāstrah* ) of beautiful wings and of sweet notes, who deck the quarters [ as they fly along ] and whose activities are wild through joy, descend [ from the Mānasa lake ] on the surface of the earth through the influence of the season.

[ *Or punningly* ]

The sons of Dhrtarāstra, who have good allies, who are sweet of speech, who have conquered all quarters and whose activities are arrogant through the intoxication [ of wealth and power ] fall [ dead ] on the surface of the earth through the power of Fate

१ वाक्यमिदं 'नेपथ्ये' पठति द्वि-पुस्तकम् २ 'संगीतकमेलकम्' ज ३ 'ग्रह' इति नास्ति ग-द्वि-पुस्तकयोः ४ 'कोकनद' ग-ज.



पारिपाश्विकः—( ससभ्रमम् । ) भाव, शान्तं पापम् । प्रतिहतममङ्गलम् ।

सूत्रधारः—( सवैलक्ष्यस्मितम् । ) मारिष, अरत्समयवर्णनाशसया हंसा धार्तराष्ट्रा इति व्यपदिश्यन्ते ।

पारिपाश्विकः—न खलु न जाने । कित्वमङ्गलाशंसयास्य वो वचनस्य यत्सत्यं कम्पितमिव मे हृदयम् ।

सूत्रधारः—मारिष, ननु सर्वमेवेदानी प्रतिहतममङ्गलं स्वयं प्रतिपन्नदोत्येन संधिकारिणा कंसारिणा । तथा हि ।

निर्वाणवैरदहनाः प्रमादरीणां

नन्दन्तु पाण्डुतनयाः सह माधवेन ।

रक्तप्रसाधितभुवः क्षतवियहाश्च

स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥ ७ ॥

**Assistant**—( *In confusion* ) Honoured Sir, may sin be allayed ! May evil be averted !

**Stage-Manager**—( *With a smile of bewilderment* ) Māṛiṣa, in my desire ( *āsamsā* ) to describe the autumnal season I referred to the swans as dhārtarāstras

**Assistant**—Not indeed that I do not know ! But owing to the indication ( *āsamsā* ) of inauspicious things [conveyed] by your speech, my heart, to tell you the truth, as it were, trembled.

**Stage-Manager**—Māṛiṣa, why, exactly the whole of the evil is now averted by the enemy of Kamsa, who is negotiating peace, having personally accepted the role of a mediator So, surely,

May the sons of Pāṇdu, whose fire of hostility is quenched owing to the reconciliation of their enemies, rejoice in company with Mādhava. And may the sons of the Kuruking [ Dhrtarāstra ], who have restored ( *prasādita* ) [ their legitimate share of ] the land to the [ Pāṇdavas, who thus become ] attached [ to them ], and who [ consequently ] have ended war ( *vgrahah* ), rest at ease along with their attendants.

1 Or punningly ]

7

May the sons of Pāṇdu, who have quenched the fire of their hostility by the annihilation of their enemies, rejoice in company with Mādhava. And may the sons of the Kuruking who have decorated the earth with their gore and have their bodies ( *vgrahah* ) destroyed, be the residents of heaven ( *sva* ) [ that is, die ] along with their servants.

7

( नेपथ्ये । साक्षिपम् । ) आः दुरात्मन् वृथामङ्गलपाठकं शैलषापसदं

लाक्षागृहानलविषान्नसभाप्रवेशः

प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।

आकृष्य पाण्डववधूपरिधानकेशान्

स्वस्था भवन्ति मयि जीवति धार्तराष्ट्रा ॥ ८ ॥

( सूत्रधारपारिषाद्विकावाकर्णयतः । )

पारिषाद्विक.—भाव, कुत एतत् ।

सूत्रधारः—( पृष्ठतो विलोक्य । ) अये, एष खलु वासुदेवगमनात्कुरुसंधानमभ्य-  
ष्यमाणः पृथुललाटतटघटितविकटकीनाशतेरुणत्रिशूलायमानभीषणभ्रुकुटिरापिब-  
न्निव नः सर्वान् दृष्टिपातेन सहदेवेनानुगम्यमान. कुद्वो भीमसेन इत एवाभिवर्तते ।  
तन्न युक्तमस्य पुरतः स्थातुम् । तदित आवागम्यत्र गच्छावः । ( निष्क्रान्तो । )

इति प्रस्तावना *prologue*

*Behind the curtain Reprovingly* Ab, ( you ) villain, chanter  
of a vain auspicious blessing, wretch of an actor,

Will the sons of Dhrtarāstra, after having struck at our  
lives and our heaps of wealth by [intending to set] fire to  
the house of lac [ in which they had lodged us ], by [ admini-  
stering me ] poisoned food and by [ cunningly effecting our ]  
entrance into the gambling hall, and [ above all ] after hav-  
ing dragged the garment and hair of the bride of the Pānda-  
vas, rest at ease, while I am alive ?

8.

( *The Stage-Manager and the Assistant listen* )

Assistant—Honoured Sir, whence [ comes ] this [ utterance ] ?

Stage-Manager—( *Looking behind* ) Oh, here to this very side is  
advancing the enraged Bhīmasena, who cannot tolerate peace  
with the Kurus [ that is likely to be brought about ] by the de-  
parture of Vāsudeva [ to their camp ], who, with his fierce frown  
formed on his broad forehead and resembling the dreadful tri-  
dent on the arch of Death ( *Kināśah* ), is as it were drinking us  
all by the glance of his eyes, and who is followed by Sahadeva.  
It is, therefore, not proper to stand in his front So from here let  
us go elsewhere. ( *Both go out* )

END OF PROLOGUE

१ ' आकृष्य केशाः ' ग-द २ ' कथमयम् ' द-ज. ३ ' विकटभ्रुकुटिना  
दृष्टिपातेन ' ज

( ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेनः । )

**भीमसेनः**—आः दुरात्मन् वृथामङ्गलपाठक शैलूषापसद । ( ‘ लाक्षागृहानल—’  
( १-८ ) इत्यादि पुनः पठति । )

**सहदेवः**—( सानुनयम् । ) आर्य, मर्षय ‘मर्षय । अनुमतेमेव नो भरतपुत्रस्यास्य’  
वचनम् । पश्य । निर्वाणवैरदहना इति यथार्थमेव । सभृत्याः कुरवः क्षतजालकृत-  
वसुन्धराः क्षतशरीराश्च स्वर्गस्था भवन्त्विति ब्रवीति ।

**भीमसेनः**—( सोपालम्भम् । ) न खलु न खल्वमङ्गलानि चिन्तयितुमर्हन्ति भवन्तः  
कौरवाणाम् । संघेयास्ते भ्रातरो युष्माकम् ।

**सहदेवः**—( सरोषम् । ) आर्य,

धृतराष्ट्रस्य तनयान् कृतवैरान् पदे पदे ।

राजा न चेन्निषेद्धा स्यात्क. क्षमेत तवानुजः ॥ ९ ॥

**भीमसेनः**—एवमिदम् । अत एवाहमद्यप्रभृति भिन्नो भवद्भ्यः । पश्य ।

( Then enters Bhīmasena enraged, being followed by Sahadeva )

**Bhīmasena**—Ah, villain, chanter of a vain auspicious blessing, wretch of an actor, ( Repeats again, 18 ‘ Will the sons of Dhrtarāstra etc ’ )

**Sahadeva**—( Persuasively ) Noble Sir, have mercy, have mercy The words of this son of Bharata [ that is, actor ] are indeed ( eva ) agreeable to us See, ‘ Who have quenched the fire of their hostility ’—[ all ] this is just appropriate ‘ May the Kurus, who have decked the earth with their blood and whose bodies are destroyed, be the residents of heaven ’—thus says he !

**Bhīmasena**—( Tauntingly ) Not indeed, not indeed, is it proper for you to think inauspicious things about the Kauravas ! For you they are brothers [ by all means ] fit to be treated with !

**Sahadeva**—( In anger ) Noble Sir,

Which of your younger brothers would forgive the sons of Dhrtarāstra, who have caused provocation at every step, if the king [ that is, Yudhishthira ] were not to prohibit ? 9

**Bhīmasena**—So it is. Hence, to be sure, I am from to-day separated from you. See,

१ ‘ निर्वाणवैरदहना इति पठित्वान्यथाभिनयति ’ इति नाट्योक्तिरनयोर्वाक्ययोः स्थाने दृश्यते द-ज-पुस्तकयोः

प्रवृद्धं यद्वैरं मम खलु शिशोरेव कुरुभि-  
 र्न तत्रार्यो हेतुर्न भवति किरीटी न च युवाम् ।  
 जरासंधस्योरःस्थलमिव विरूढं पुनरपि  
 क्रुधा सधि भीमो विघटयति यूय घटयत ॥ १० ॥

सहदेवः—( सानुनयम् । ) आर्य, एवमतिसंभृतक्रोधेषु युष्मासु कदा-  
 चित् सिध्यते गुरुः ।

भीमसेनः—किं नाम कदाचित् सिध्यते गुरुः। गुरुः खेदमपि जानाति । पश्य ।

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां  
 वने व्याधैः सार्धं सुचिरमुषित वल्कलधरैः ।  
 विराटस्यावासे स्थितमनुचितारम्भनिभृतं  
 गुरुः खेदं सिन्धे मयि भजति नाद्यापि कुरुषु ॥ ११ ॥

Indeed, with regard to that enmity of mine with the Kurus, which grew up while yet I was a child, neither our noble brother [that is Yudhishthira], nor Kṛitān [that is, Arjuna] nor you two [that is, Nakula and Sahadeva] have been the cause. Bhīma shall break up in rage the peace, though effected again even like the broad ( *sthalam* ) chest of Jarāsandha, though healed up again [and again] You [try to] bring it about, [ let me see].

10

**Sahadeva**—( *Persuasively* ) Noble Sir, when you are thus exceedingly enraged, our worthy brother [that is, Yudhishthira] will perhaps get angry ( *khedyate* ).

**Bhīmasena**—Is it possible that our worthy brother will perhaps get angry? Does our worthy brother know what anger ( *khedah* ) also is? Think,

Having [ helplessly ] witnessed the daughter of the Pāñcāla king [ that is, Drupada ] reduced to that condition in the assembly of kings, we lived for a very ( *su* ) long time in the forest, dressed in bark-garments, in the company of hunters [ Then ] we dwelt at the residence of the Virāṭa king, concealing ourselves by means of occupations [ most ] improper! [ And with all this ] will our worthy brother entertain anger towards me when I am enraged, [ and ] not yet towards the Kurus?

11

तत् सहदेव, निवर्तस्व । एवं चातिचिरप्रवृद्धामर्षोद्दीपितस्य भीमस्य वचना-  
द्विज्ञापय राजानम् ।

सहदेवः—आर्य, किमिति ।

भीमसेन—एवं विज्ञापय ।

युष्मच्छासनलङ्घनाहंसि मया मग्नेन नाम स्थितं  
प्राप्ता नाम विगर्हणा स्थितमतां मध्येऽनुजानामपि ।  
क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-  
नद्यैकं दिवसं ममासि न गुरुर्नाह विधेयस्तव ॥१२॥ (उद्धतं परिक्रामति ।)

सहदेवः—( तमेवानुगच्छन् । आत्मगतम् । ) अये, कथमार्यः पात्राल्याश्वतुः-  
शालकं प्रति प्रस्थितः । भवतु तावदहमत्रैव तिष्ठामि । ( स्थितः । )

भीमसेनः—( प्रतिनिवृत्त्यावलोक्य च । ) सहदेव, गच्छ त्वं गुरुमनुवर्तस्व ।  
अहमप्यायुधगारं प्रविश्यायुधसहायो भवामि ।

Then, Sahadeva, go back And thus request the King at the  
words of Bhīma ablaze with anger, increased in the course of  
an exceedingly long time

Sahadeva—Noble Sir, to what effect ?

Bhimsena—

I prefer ( *nāma* ) to remain plunged in the sin of trans-  
gressing your command, I consent to undergo ( *nāma* ) cen-  
sure, incurred even in the midst of younger brothers,  
keeping to their bounds. To-day—for [just] one day—you  
are not my worthy brother [ whom I must obey ], nor am I  
your obedient servant ( *vidheya* ), while brandishing up ( *ut* )<sup>a</sup>  
in anger my mace, gory with blood, I annihilate the Kau-  
ravas

12

( *Stalks about haughtily* )

Sahadeva—( *Just following him. To himself* ) Oh, how, my  
noble brother has started towards the quadrangle of Pāñcālī !  
Well, I shall then stay just here

( *Halts* )

Bhīmasena—( *Turning round and observing* ) Sahadeva, go you,  
[ and ] follow our worthy brother ! I shall on my part go to  
the armoury and provide myself with a weapon

सहदेवः—आर्य, नेदमायुधागारम्, पाञ्चाल्याश्वतुःशालकमिदम् ।

भीमसेनः—( सवितर्कम् । ) किं नाम नेदमायुधागारम्, पाञ्चाल्याश्वतुःशालकमिदम् । ( विचिन्त्य सहर्षम् । ) आमन्त्रयितव्यैव मया पाञ्चाली । ( सप्रणः सहदेवं हस्ते गृहीत्वा । ) वत्स, आगम्यताम् । यदार्थः कुरुभिः संधानमिच्छन्नस्मान् पीडयति तद्भवानपि पश्यतु ।

( उभौ प्रवेशं नाटयतः । भीमसेनः सक्रोधं भूमावुपविशति । )

सहदेवः—( ससभ्रम् । ) आर्य, इदमासनमास्तीर्णम् । अत्रोपविष्टयार्यः पालयतु कृष्णागमनम् ।

भीमसेनः—( उपविश्य स्मृत्वा । ) वत्स, कृष्णागमनमित्यनेनोपोद्धातेन स्मृतम् । अथ भगवान् कृष्णः केन पणेन संधिं कर्तुं सुयोधनं प्रति प्रहितः ।

सहदेवः—आर्य, पञ्चभिर्ग्रामैः ।

भीमसेनः—( कर्णौ पिवाय । ) अहह, देवस्याजातशत्रोरप्ययमीदृशस्तेजोपकर्ष इति यत्सत्यं कम्पितमिव मे हृदयम् । ( परिवृत्य स्थित्वा । ) तद्वत्स, न त्वया कथितं न च मया भीमेन श्रुतम् ।

**Sahadeva**—Noble Sir, this is not the armoury. This is the quadrangle of Pāñcālī.

**Bhīmasena**—( *Guessingly* ) Indeed, is this not the armoury ? Is this the quadrangle of Pāñcālī ? ( *Thinking With joy* ) I have, to be sure, to take leave of Pāñcālī ( *Affectionately taking Saha-*  
*deva by the hand* ) Dear brother, come on That our worthy brother in his desire to effect peace with the Kurus, is tormenting us—that you can also see

( *Both gesticulate entrance Bhīmasena in anger sits on the ground* )  
**Sahadeva**—( *With haste* ) Noble Sir, here is a seat spread out. Let my noble brother sit here and await the arrival of Kṛṣṇā [ that is, Draupadī ]

**Bhīmasena**—( *Sitting Remembering* ) Dear brother, by your having introduced ( *upodghātaḥ* ) [ the expression ] ' the arrival of Kṛṣṇā ' [ in your speech ], I am reminded [ of the arrival of Kṛṣṇa who has gone on a mission of peace ] Well, on what condition has the revered Kṛṣṇa been deputed to Suyodhana to arrange a peace ?

**Sahadeva**—Noble Sir, with five villages

**Bhīmasena**—( *Shutting his ears* ) Alas, my heart, to tell you the truth, trembles as it were, to see such loss of spirit here on the part of even His Majesty Ajātāsātru ! ( *Turning round and sitting* ) Therefore, dear brother, you have not reported nor have I, Bhīma as I am, heard [ this condition ]

यत्तद्वर्जितमत्युग्रं क्षात्रं तेजोऽस्य भूपतेः ।

दीव्यताक्षैस्तदानेन नूनं तदपि हारितम् ॥ १३ ॥

(नेपथ्ये ।) समस्ससदु समस्ससदु भट्टिणी । [समाश्वसितु समाश्वसितु भट्टिनी ।]

सहदेवः—(नेपथ्याभिमुखमवलोक्यात्मगतम् ।) अये कथं याज्ञसेनी मुहुरुपची-  
यमानबाष्पपटलस्थगितनयना आर्यसमीपमुपसर्पति । तत्कष्टतरमापतितम् ।

यद्वैद्युतमिव ज्योतिरार्यं कुन्देऽयं सभूतम् ।

तत् प्रावृडिव कृष्णेयं नूनं सवर्धयिष्यति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च ।)

(द्रौपदी सास्त्रं निश्वासति ।)

चेटी—समस्ससदु समस्ससदु भट्टिणी । अवणइस्सदि दे मण्णु णिच्चाणुवद्ध-  
कुरुवेरो कुमालो भीमसेणो । [समाश्वसितु समाश्वमितु भट्टिनी । अपनेप्यति ते  
मन्युं नित्यानुबद्धकुरुवैः कुमारो भीमसेनः ।]

द्रौपदी—हजे बुद्धिमदिप, होदि एदं जइ महाराओ पडिऊलो ण भवे । ता  
णाहं पेस्खिखडु तुवरदि मे हिअअ । [हजे बुद्धिमतिके, भवत्येतद्यदि महाराज.

Even that lotty, exceedingly terrible, princely (ksātra)  
lustre, which [once belonged] to this King, has surely been  
gambled away by him then, while playing with the dice' 13  
(Behind the curtain) Let my Queen take courage, take courage  
Sahadeva—(Looking at the curtain To himself) Oh, how,  
Yājñaseni [that is, Draupadī] is approaching the vicinity of my  
noble brother, with her eyes concealed by a veil of tears that  
are now and then gathering up So an extremely sad situation  
has developed!

That lustre, as of lightning, which to-day has gathered  
together (sam) in my noble brother, who is enraged, Kṛsnā  
will surely augment, even like the rainy season ! 14

(Then enter Draupadī as described and a maid)

(Draupadī tearfully heaves a sigh)

Maid—Let my Queen take courage, take courage Prince  
Bhīmasena, who has formed eternal enmity with the Kurus, will  
remove your grief

Draupadī—Dear Buddhimatikā, [certainly] would this happen,  
if His Majesty were not opposed [to it] Therefore, my heart  
is in a hurry to see my lord

१ 'आर्यक्रोधेन' ग २ 'महाराजस्य पडिऊलो हुविस्सति (महाराजस्य प्रतिकूल्ये-  
भाविष्यति)' ग-द

प्रतिकूलो न भवेत् । तन्नाथं प्रेक्षितु त्वरते मे हृदयम् । ]

**चेटी**—( विलोक्य । ) एसो कुमालो चिह्निदि । ता णं उवसप्पडु भट्ठिनी ।  
[ ( विलोक्य । ) एष कुमारस्तिष्ठति । तदेनमुपसर्पतु भट्ठिनी । ] ( परिक्रामतः । )

**द्रौपदी**—हञ्जे, कहेहि णाहस्स मह आगमणं । [ हञ्जे, कथय नाथस्य ममागमनम् । ]

**चेटी**—ज देवी आणवेदि । ( परिक्रम्योपसृत्य च । ) जअडु जअडु कुमालो ।  
[ यद्व्याज्ञापयति । ( परिक्रम्योपसृत्य च । ) जयतु जयतु कुमारः । ]

**भीमसेनः**—( अशृण्वन् सक्रोधम् । ‘यत्तदूर्जितम्’ (१।१३) इति पुनः पठति । )

**चेटी**—( परिवृत्य ) भट्ठिणि, पिअं दे णिवेदेमि । परिकुविदो विअ कुमालो लक्खीअदि । [ भट्ठिनि, प्रिय ते निवेदयामि । परिकुपित इव कुमारो लक्ष्यते । ]

**द्रौपदी**—हञ्जे, जइ एव्वं ता अवहीरणावि एसा मं आसासअदि । ता एअन्ते उवविह्ठा भविअ सुणोमि दाव णाहस्स ववसिदं । [ हञ्जे, यथेव तदवधीरणाप्येषा मामाश्वासयति । तदेकान्त उपविष्टा भूत्वा शृणोमि तावन्नाथस्य व्यवसितम् । ]

( उभे तथा कुरुतः । )

**भीमसेनः**—( सक्रोध सहदेवमधिकृत्य । ) कि नाम पञ्चभिर्ग्रामैः संधिः ।

**Maid**—( *Observing* ) Here is the Prince Therefore let my Queen approach him ( *They both move on* )

**Draupadi**—Dear, report my arrival to my lord.

**Maid**—As the Queen commands ( *Walking round and approaching* ) May the Prince, be victorious, be victorious.

**Bhīmasena**—( *Not listening In anger recedes again* i 13 ‘Even that lofty etc’ )

**Maid**—( *Returning* ) My Queen, I have to report to you a gladsome news. The Prince appears to be as though enraged.

**Draupadi**—Dear, if so, then even this disregard [ in not noticing my arrival ] brings me consolation. Therefore taking a seat in a secluded place I [ shall ] just hear the determination of my lord

( *Both do so* )

**Bhīmasena**—( *Angrily, addressing Sahadeva* ) What! I should like to know ( *nāma* ), peace with five villages!

१ अतःपर ‘ता अदेसेहि मे णाहस्य वासभवन (तदादेशय मे नाथस्य वासभवनम्)’ इति द्रौपदीवाक्यत्वेन, ततः ‘एडु एडु भट्ठिणी ( एत्वेतु भट्ठिणी )’ इति चेटी-वाक्यत्वेन, पुनश्च ‘इति परिक्रामतः’ इति नाट्योक्त्यनन्तरम् ‘एदं वासभवणं । एत्थ पविसडु भट्ठिणी ( एतद्वासभवनम् । अत्र प्रविशतु भट्ठिनी )’ इति चेटीवाक्यत्वेन च पठति ज-पुस्तकम् ।



मथ्नामि कौरवशतं समरे न कोपाद्  
दुःशासनस्य रुधिरं न पिबाम्युरस्तः ।

and संचूर्णयामि गदया न सुयोधनोरू  
संधिं करोतु भवता नृपतिः पणेन ॥ १५ ॥

द्रौपदी—( सहर्षम् । जनान्तिकम् । ) णाह, अस्सुदपूर्वं क्खु दे एदिसं वण ।  
ता पुणो पुणो दाव भणाहि । [ नाथ, अश्रुतपूर्वं खलु ते ईदृश वचनम् । तत्पुनः—  
पुनस्तावद्गण । ]

भीमसेनः—( ‘मथ्नामि कौरवशत—’ १।१५ इति पुनः पठति । )

सहदेवः—आर्य, किं महाराजस्य संदेशोऽयमार्येणाव्युत्पन्न इव गृहीतः ।

भीमसेनः—का पुनरत्र व्युत्पत्तिः ।

सहदेवः—आर्य, एवं गुरुणा संदिष्टम् ।

भीमसेनः—कस्य ।

सहदेवः—सुयोधनस्य ।

भीमसेनः—किमिति ।

Shall I not in anger destroy the hundred Kauravas in battle? Shall I not drink the blood of Duśśāsana from his chest? Shall I not pound with my mace the thighs of Suyodhana? Let *your* king, [if he likes], make peace on [that] condition !

15

Draupadī—( *Joyfully Aside* ) My lord, unheard-of-before is indeed such utterance of yours Therefore just say it again and again.

Bhīmasena—( *Recites again* 1. 15 ‘Shall I not in anger etc.’ )

Sahadeva—Noble Sir, has this message of the King been comprehended by my noble brother as being as it were void of [any] significance ?

Bhīmasena—What again is the significance here ?

Sahadeva—Noble Sir, thus went the message of our worthy brother !

Bhīmasena—To whom ?

Sahadeva—To Suyodhana

Bhīmasena—To what effect ?

सहदेवः

इन्द्रप्रस्थ वृकप्रस्थ जयन्तं वारणावतम् ।

प्रयच्छं चतुरो ग्रामान् कचिदेकं व पञ्चमम् ॥ १६ ॥

भीमसेनः—ततः किम् ।

सहदेवः—तदेवमनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विषभोजन-  
जतुगृहदाहद्यूतसभाद्यपकारस्थानोद्घाटनमेवेदं मन्ये ।

भीमसेनः—( साटोपम् ) वत्स, एव कृते किं भवति ।

सहदेवः—आर्य, एव कृते लोकं तावत् स्वगोत्रक्षयाशङ्कि हृदयमाविष्कृतं भवति,  
कुरुराजस्यासधेयता च तदैव प्रतिपादिता भवति ।

भीमसेनः—मूढ, सर्वमप्येतदनर्थकम् । कुरुराजस्य तावदसधेयता तदैव प्रति-  
पादिता यदैवास्माभिरितो वनं गच्छद्भिः सर्वैरेव कुरुकुलस्य निधनं प्रतिज्ञातम् ।  
लोकेऽपि च धार्तराष्ट्रकुलक्षयः किं लज्जाकरो भवताम् । अपि च रे मूर्खे,

Sahadeva—

Give [ us ] four villages, Indraprastha, Vrkaprastha, Jayanta  
and Vāranāvata and the fifth any one 16

Bhīmasena—What then ?

Sahadeva—So, then, by means of this demand for villages  
individually named and owing to the non mention of the fifth,  
I think, [ our worthy brother ] has thus really (*evā idam*) brought  
in a prominent way to the notice [ of Suyodhana ] the places  
of grievous wrongs [ done to us ] such as poisoned food, burning  
the house of lac and [ tempting us into ] the gambling hall

Bhīmasena—( *Vehemently* ) Dear brother, what would happen  
when this is done ?

Sahadeva—Noble Sir, when this is done, a heart, apprehensive  
of and consequently shrinking [ from ] the annihilation of one's  
own family, will in the first place (*tānu*) be revealed to the  
world, moreover (*ca*) the irreconcilableness of the Kuru king  
will at the same time be proved.

Bhīmasena—Fool, all this also is of no use. As for the ir-  
reconcilableness of the Kuru king, it was at that very time estab-  
lished, when, indeed, by all of us without exception (*eva*), while  
proceeding to the forest from here the destruction of the Kuru  
family was vowed. And even in the world does the destruction  
of the family of the Dhārtarāstras cause you shame ?  
Moreover O fool,

१ 'देहि मे चतुरो ग्रामान् पञ्चमं कचिदेव तु' ग-इ २ 'लोके अपयशःस्वगात्र' ग-इ

युष्मान ह्येपयति क्रोधाह्लोके शत्रुकुलक्षयः ।

न लज्जयति दाराणां सभायां केशकर्षणम् ॥ १७ ॥

द्रौपदी—( जनान्तिकम् । ) णाह, ण लज्जन्ति एदे । तुमं वि दाव मा विमुमगेहि ।

[ नाथ, न लज्जन्त एते । त्वमपि नावन्मा विस्मार्षीः । ]

भीमसेनः—वत्स, कथं चिरयति पाञ्चाली ।

सहदेवः—आर्य, का खलु वेलात्रभवत्याः प्राप्तायाः । किं तु रोपावेशवशादार्या-  
गताप्यार्येण नोपलक्षिता ।

भीमसेनः—( दृष्ट्वा, सादरम् । ) देवि, वर्धितामर्षेरस्माभिरागतापि भवती  
नोपलक्षिता । अतो न मन्यु कर्तुमर्हसि ।

द्रौपदी—णाह, उदासीणेसु तुम्हेसु मह मण्णु, ण उण कुविदेसु । [ नाथ,  
उदासीनेषु युष्मासु मम मन्यु, न पुनः कुपितेषु । ]

भीमसेनः—यद्येवमपगतपरिभवमात्मान समर्थयस्व । ( हस्ते गृहीत्वा, पार्श्वे मनु-  
यवेष्ट्य, मुखमवलोक्य । ) किं पुनरत्रभवतीमुद्दिग्नामिवोपलक्षयामि ।

द्रौपदी—णाह, किं उब्बेअकालणं तुम्हेसु सण्णिहिदेषु । [ नाथ, किमुद्वेगकारण  
युष्मासु सनिहितेषु । )

Does the annihilation of the enemy's family in anger  
make you blush in the world ? Does not the pulling of the  
hair of [ your ] wife put you to shame ? 17

**Draupadī**—My lord, these do not feel ashamed ! You also at  
least ( *tāvat* ) do not forget

**Bhīmasena**—Dear brother, how, Pāñcālī is delaying !

**Sahadeva**—Noble sir, indeed, a long time has passed since her  
ladyship's arrival here. But owing to the influence of the vehe-  
mence of anger, the noble lady, though arrived, was not noticed  
by my noble brother

**Bhīmasena**—( *Observing With courtesy* ) Queen, your ladyship,  
though arrived was not noticed by us, as our ire was roused. So  
it is not meet for you to entertain anger

**Draupadī**—My lord, my anger [ rises ] when you are indifferent,  
but not when you are enraged

**Bhīmasena**—If so, consider yourself as having your insults  
avenged ( *Taking her by the hand, making her sit by his side and  
looking at her face* ) How now do I find your ladyship dejected as  
it were ?

**Draupadī**—My lord, what cause for dejection can there be when  
you are near ?

**भीमसेन.**—किमिति नावेदयसि । ( केशानवलोक्य । ) अथवा किमावेदितेन जीवत्सु पाण्डुपुत्रेषु दूरमप्रेषितेषु च ।

पाञ्चालराजतनया वहते यदिमां दशाम् ॥ १८ ॥

**द्रौपदी**—हञ्जे बुद्धिमदिए, कहेहि णाहस्स । को अण्णो मह परिहवेण खिज्जइ । [ हञ्जे बुद्धिमतिके, कथय नाथस्य । कोऽन्यो मम परिभवेण खिद्यते । ]

**चेटी**—जं देवी आणवेदि । ( भीममुपसृत्य । अञ्जलि बद्ध्वा । ) सुणाडु कुमालो ।

इदोवि अहिअदरं अज्ज उव्वेअकालणं आसी देवीए । [ यद्देव्याज्ञापयति । ]

शृणोतु कुमारः । इतोऽप्यधिकतरमद्योद्वेगकारणमासीद्देव्याः । ]

**भीमसेन.**—किं नामास्मादप्यधिकतरम् । बुद्धिमतिके, कथय ।

कौरव्यवंशदावेऽस्मिन् क एष शलभायते ।

मुक्तवेणी स्पृशन्नेनां कृष्णां धूमशिखामिव ॥ १९ ॥

**चेटी**—सुणाडु कुमालो । अज्ज क्खु देवी अम्बासहिदा सुभद्दाप्पमुहेण सवत्ति-वग्गेण परिवुदा अज्जाए गन्धालीए पादवन्दणं काडुं गदा । [ शृणोतु कुमारः । ]

**Bhīmasena**—Why is it that you do not disclose (it)? ( *Looking at her hair* ) Or, what need for (such) disclosure?

Since, the sons of Pāṇḍu being alive and not having travelled to a long distance, the daughter of the Pāṇḍala king continues in this condition. 18

**Draupadī**—Dear Buddhimatikā, inform my lord. Who else is pained at my insult?

**Maid**—As my Queen commands. ( *Approaching Bhīma and folding her hands* ) Let the Prince listen To-day a cause for dejection, greater even than this, has occurred for the Queen

**Bhīmasena**—What, do you say (*nāma*) greater than even this? Buddhimatikā, tell [ it ]

Who is this that is acting the part of a moth towards [ me ] here (*asmīn*), who am the forest conflagration to bamboos (*vamśah*) in the form of the family of the Kauravya [ that is, Dhrtarāstra ], by [ rudely ] touching Kṛsnā [ that is, Draupadī ] with her braid unloosed, as [ by touching ] the line of smoke [ arising from the conflagration ], which is dark and is moving in a column (*renī*)? 19

**Maid**—Let the Prince listen To-day, indeed, the Queen, accompanied by the Mother [ that is, Kuntī ] and surrounded by

अथ खलु देव्यम्बासहिता सुभद्राप्रमुखेण सपत्नीवर्गेण परिवृता आर्याया गान्धार्याः पादवन्दनं कर्तुं गता । ]

भीमसेनः—युक्तमेतत् । वृन्दाः खलु गुरवः । ततस्ततः । R C

चेटी—तदो पङ्क्तिवृत्तमाणा भाणुमदीए देवी दिष्टा । [ ततः प्रतिनिवर्तमाना भानुमत्या देवी दृष्टा । ]

भीमसेनः—( सक्रोधम् । ) आः शत्रोर्भार्यया दृष्टा । स्थानं क्रोधस्य देव्याः । ततस्ततः ।

चेटी—तदो ताए देवीं पेक्खिअ सहीजणदिण्णदिष्टीए सगव्वं ईसि विहसिअ भणिअं । [ ततस्तया देवीं प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वमीषद्विहस्य भणितम् । ]

भीमसेनः—न केवलं दृष्टा । उक्ता च । अहो किं कुर्मः । ततस्ततः ।

चेटी—अइ जणसेणि पैअ गामा पथीअन्ति ति सुणीअदि । ता कीस दाणीं वि दे केसा ण संजमीअन्ति । [ अयि याज्ञसेनि, पञ्च ग्रामाः प्रार्थयन्त इति श्रूयते । तत् क्षमादिदानीमपि ते केशा न सयम्यन्ते ]

भीमसेनः—सहदेव, श्रुतम् ।

सहदेवः—आर्य, उचितमेवैतत्तस्याः । दुर्योधनकलत्रं हि सा । पश्य ।

the group of her co-wives headed by Subhadrā, had gone to bow down to the feet of the revered Gāndhārī.

**Bhīmasena**—That is proper. Elders deserve to be bowed down to. Then, [ what ] then ?

**Maid**—Then while returning, the Queen was seen by Bhānumatī

**Bhīmasena**—( *With rage* ) Ah, seen by the enemy's wife ! Alas, a [ just ] cause for the Queen's anger ! Further, [ what ] further ?

**Maid**—Then, having seen the Queen and cast her glance on the group of her friends, she smiled a little with pride and said

**Bhīmasena**—Not merely seen, also addressed ! Oh, what shall we do ? Then, [ what ] then ?

**Maid**—‘ O Yājñaseni [ that is, Draupadī ], I hear that five villages are being prayed for. Then why even now are your hair not being tied ? ’

**Bhīmasena**—Sahadeva, did you hear ?

**Sahadeva**—Noble Sir, this is just befitting her ! For, she is the wife of Duryodhana See

१ ‘ युक्तं क्रोधस्थानम् ’ म-दृ. २ नास्तीदं भीमसेनवाक्यं ज-पुस्तके ३ न दृश्यते प्रथममिदं वाक्यं ज-पुस्तके.

स्त्रीणां हि साहचर्याद्भवन्ति चेतासि भर्तृसदृशानि ।  
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥ २० ॥

भीमसेनः—बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी—कुमाल, जइ परिजणहीणा भवे तदो देवी भणादि । [ कुमार, यदि परिजनहीना भवेत्तदा देवी भणति । ]

भीमसेनः—किं पुनरभिहितं भवत्या ।

चेटी—तदो मए भणिअ । अइ भाणुमदि, तुह्माणं अमुकेसु केसहत्थेसु कथं अह्माणं देवीए केसा संजमीअन्ति ति । [ ततो मया भणितम् । अयि भानुमति, गुण्माकममुक्तेषु केशहस्तेषु कथमस्माक देव्याः केशाः सयम्यन्त इति । ]

भीमसेनः—( सपरितोषम् । ) साधु बुद्धिमतिके, साधु । तदभिहितं यदस्मत्परिजनोचितम् । ( अधीरमासनादुत्तिष्ठन् । ) भवति पाञ्चालराजतनये, श्रूयताम् ।  
अचिरेणैव कालेन

चञ्चद्भुजभ्रमितचण्डगदाभिघात -

संचूर्णितोरुयुगलस्य सुयोधनस्य ।

Indeed, the hearts of women become like [ those of their ] husbands owing to association. A creeper, though [ originally ] sweet, no doubt brings on a swoon, when clinging to a poisonous tree.

20

**Bhīmasena**—*Buddhimatikā*, what did the Queen say then ?

**Maid**—Prince, if she had been unaccompanied by her attendants, the Queen would have replied.

**Bhīmasena**—Well, what did *you* say ?

**Maid**—Then I said thus : ' O Bhānumatī, while the masses of your [ that is, of you and your sisters-in-law ] hair are not loosed, how will the hair of our Queen be tied ? '

**Bhīmasena**—( *With satisfaction* ) Well [ done ], *Buddhimatikā* well [ done ] ! That you have said which was proper for our attendants ( *Impatiently getting up from his seat* ) Honoured daughter of the Pāñcāla King, in only a short time,

Bhīma will decorate your hair, [ O ] Queen, with his hands reddened with the unctuous (*styāna*), coagulated (*avanaddha*), thick blood of Suyodhana, whose pair of thighs shall have

स्त्यानावनद्धधनशोणितशोणपाणि-  
रुत्तंसयिष्यति कचांस्तव देवि भीमः ॥ २१ ॥

द्रौपदी—किं गाह, दुष्करं तु ए परिकुविदेण । सब्बहा अणुगेहन्तु एदं ववसिदं  
दे भादरो । [ किं नाथ, दुष्करं त्वया परिकुपितेन । सर्वथानुगृह्णन्वेतव्यवसितं ते  
प्रातरः । ]

सहदेव—अनुगृहीतमेतदस्माभिः ।

( नेपथ्ये मृगान् कलकलः । सर्वे सविस्मयमाकर्णयन्ति । )

भीमसेनः—

मन्थायस्तार्णवाम्भःप्लुतकुहरचलन्मन्दरध्वानध्वरिः

कोणाघातेषु गर्जत्प्रलयधनघटान्योन्यसंघट्टचण्डः ।

कृष्णाक्रोधाग्रदूत कुरुकुलनिधनोत्पातनिघातवातः ॥

केनास्मत्सिंहनादप्रतिरसितसखो दुन्दुभिस्ताड्यतेऽयम् ॥ २२ ॥

been well (*sam*) pounded by the strokes of the terrible mace  
brandished in my restless arms. 21

**Draupadi**—What is, my lord, difficult for you to accomplish,  
when [once] you are fully (*pari*) enraged? May your brothers  
support this determination [of yours] by all means !

**Sahadeva**—We have favoured this

( *A great noise behind the curtain All listen with amazement* )

**Bhīmasena**—

By whom is this drum beaten—[the drum] which is deep  
like the sound of the Mandara mountain as it spinned [on  
its axle] with its caverns flooded with the water of the  
ocean agitated in the process of being churned, which is terri-  
ble like the mutual clashing of assemblages of thundering  
clouds of world-destruction as it receives the strokes of the  
sticks (*konah*), which is the harbinger of the [effects of the]  
wrath of Kṛṣṇā, the stormy (*virghāta*) wind portending the  
destruction of the Kuru family, and the friend of the echo  
of our war-cry ? 22

१ 'अपविद्ध' ज. २ 'उत्तम्मयिष्यति' ज. ३ 'नाथ अतिदुष्करं त्वया परि-  
कुपितेन व्यवसितम् । तदनुमन्यतामेतद् व्यवसितं देवताः ।' ज. ४ 'ताडितोऽयम् । ग-ज.

( प्रविश्य सभ्रान्तः ) कञ्चुकी—कुमार, एष खलु भगवान् वासुदेवः—

( सर्वे कृताञ्जलयः समुत्तिष्ठन्ति । )

भीमसेनः—( ससंभ्रमम् । ) कासौ कासौ भगवान् ।

कञ्चुकी—पाण्डवपक्षपातामर्षितेन सुयोधनेन—

( सर्वे संभ्रम नाटयन्ति । )

भीमसेनः—किं संयतः ।

कञ्चुकी—नहि नहि, सयन्तुमारब्धः ।

भीमसेनः—अथ किं कृतं देवेन ।

कञ्चुकी—ततः<sup>१</sup> स महात्मा दर्शितविश्वरूपतेजःसंपातमूर्च्छितमवधूय कुरु-  
कुलमस्मच्छिविरसनिवेशमनुप्राप्तः कुमारमविलम्बितं द्रष्टुमिच्छति ।

भीमसेनः—( सोपहासम् । ) किं नाम दुरात्मा सुयोधनो भगवन्तं सयन्तु-  
मिच्छति । ( आकाशे दत्तदृष्टिः । ) आः दुरात्मन् कुरुकुलपांसुल, एवमबिज्ञान्त-

( *Entering confused* ) **Chamberlain**—Prince, here, indeed, the  
divine Vāsudeva—

( *All get up, folding their hands* )

**Bhīmasena**—( *With confusion* ) Where is he, where is he, the  
divine Lord ?

**Chamberlain**—by Suyodhana, enraged at his partiality towards  
the Pāndavas—

( *All gesticulate confusion* )

**Bhīmasena**—What, seized ?

**Chamberlain**—Not indeed, not indeed ! [ Merely ] attempted to  
be seized !

**Bhīmasena**—What then was done by the Lord ?

**Chamberlain**—Then the high-souled Lord, disregarding the  
family of the Kurus that fainted at the encounter ( *sampātah* ) of  
the refulgence of His Universe-Form displayed [ by Him ], arrived  
at the site of our camp, [ and now ] He desires to see the Prince  
without delay.

**Bhīmasena**—( *With ridicule* ) What, is it possible ( *nāma* ) the  
evil-souled Suyodhana desires to seize the Lord ? ( *Fixing his  
gaze in the sky* ) Ah ! [ you ] evil-souled bane of the Kuru family,

अतः ' संयमितुमारब्धः ' इत्याधिकं सर्वेषु मुद्रितपुस्तकेषु २ ' सयमितुम् '  
मन्त्रे ३ ' सयमितुम् ' ग ज



मर्यादे त्वयि निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम् ।

सहदेवः—आर्य, किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्तं स्वेन रूपेण न जानाति ।

भीमसेनः—वत्स, मूढः खल्वयं दुरात्मा कथं जानातु । पश्य ।

आत्मारामा विहितरतयो निर्विकल्पे समाधौ

ज्ञानोत्सेकाद्विघटिततमोग्रन्थयः सत्त्विन्याः ।

यं वीक्षन्ते कंमपि तमसा ज्योतिषा वा परस्ता—

त्तं मोहान्धः कथमयममु वेत्तुं देवं पुराणम् ॥ २३ ॥

आर्य जयंधर, किमिदानीमध्यवस्यति गुरुः ।

कञ्चुकी—स्वयमेव गत्वा महाराजस्याध्यवसितं ज्ञास्यति कुमारः। ( निष्क्रान्तः । )

( नेपथ्ये । कलकलानन्तरम् । ) भो भो द्रुपदविराटवृष्णयन्धकसहदेवप्रभृतयोऽ-  
स्मदक्षौहिणीपतयः कौरवचमूपधानयोधाश्च, शृण्वन्तु भवन्तः ।

you having thus transgressed [ all ] bounds, the wrath of the  
Pāndavas would be a mere [ outward ] instrument [ of your ruin ].  
Sahadeva—Noble Sir, does not that evil-souled wretch of  
Suyodhana comprehend even the divine Vāsudeva in his proper  
character ?

Bhīmasena—Deluded indeed is this evil-souled [ man ] ! How  
could he comprehend ? See.

How could this [ Duryodhana ], blinded [ as he is ] by in-  
fatuation, comprehend this ancient God, whom [ sages ], who  
find their all-sided ( *ā* ) delight in themselves, who have fixed  
their love on undifferentiated ( *nirvikalpa* ) mental concentra-  
tion, who have severed [ all ] knots of ignorance by means  
of a profuseness of knowledge and who are [ firmly ] esta-  
blished in [ the quality of ] goodness, realise as being in-  
comprehensible ( *kamapi* ) and lying beyond [ the regions  
of ] darkness and light ?

23

Venerable Jayandhara, what at present is our worthy brother  
doing ?

Chamberlain—The Prince will understand the doing of His  
Majesty after he goes [ to him ] in person. ( Goes out )

( Behind the curtain After a noise )

O, ye, commanders of our divisions ( *akṣauhvī* ), Drupada,  
Virāta, Vrsni, Andhaka, Sahadeva and others, let all of you listen.

यत् सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृत  
यद्विस्मर्तुमपीहितं शमवता शान्तिं कुलस्येच्छता  
तद्द्यूतारणिसंभूतं वृषसुताकेशाम्बराकर्षणैः  
क्रोधज्योतिरिदं महत् कुरुवने यौधिष्ठिर जृम्भते ॥ २४ ॥

**भीमसेनः**—( आकर्ष्य । सहर्षम् । ) जृम्भता जृम्भतामप्रतिहतप्रसरमार्यस्य  
क्रोधज्योतिः ।

**द्रौपदी**—णाह, किं दाणी एसो पलअजलहरत्थणिदमंसलो वसणे वसणे समर-  
दुन्दुही ताडीअदि । [ नाथ, किमिदानीमेष प्रलयजलधरस्तानितमासलः क्षणे क्षणे  
समरदुन्दुभिस्ताडयते । ]

**भीमसेनः**—देवि, किमन्यत् । यज्ञः प्रवर्तते ।

**द्रौपदी**—( सविस्मयम् । ) को एसो जण्णो । [ क एष यज्ञः । ]

**भीमसेनः**—रणयज्ञः । तथा हि ।

चत्वारो वयमृत्विजः स भगवान् कर्मोपदेष्टा हरिः

संग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता ।

Here that great fire of wrath belonging to Yudhishthira, which was enkindled [ long ago ] in the wooden sticks (*aram*) of gambling by the dragging of the hair and garment of the Princess [ Draupadi ], which was [ hitherto ] checked with effort [ by the King ] with a mind apprehensive of the violation of his vow of truthfulness, and which was even sought to be forgotten by the peaceful [ Yudhishthira ] anxious for the peace of the family, is spreading widely in the forest of the Kurus. 24

**Bhīmasena**—( *Listening with joy* ) May the fire of the wrath of our noble brother spread on and on with its course unimpeded.

**Draupadī**—My Lord, why now is this war-drum, deep like the thundering of clouds of world-destruction, is being beaten every moment ?

**Bhīmasena**—My Queen, what else ? A sacrifice is proceeding.

**Draupadī**—( *With amazement* ) What [ kind of ] sacrifice is this ?

**Bhīmasena**—The sacrifice of war ! So indeed.

We four are the officiating priests, that divine Lord, Hari, is the director of the rites, the king [ that is, Yudhishthira ] is [ the sacrificer ] initiated for [ this ] sacrifice of war, his wife [ that is, Draupadi ] is [ the co-partner ] observing the

कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलं

राजन्योपनिमन्त्रणाय रसति स्फूर्तिं यशोदुन्दुभिः ॥ २५ ॥

सहदेवः—आर्य, गच्छामो वयमिदानीं गुरुजनानुज्ञाता विक्रमानुरूपमाचरितुम् ।

भीमसेनः—वत्स, एते वयमुद्यता आर्यस्यानुज्ञामनुष्ठातुमेव । ( उत्थाय । ) देवि, गच्छामो वयमिदानीं कुरुकुलक्षयाय ।

द्रौपदी—( बाष्प धारयन्ती । ) णाह, असुरसमराहिमुहस्स हरिणो विअ मङ्गल तुह्माणं होडु । जँ च अम्बा कुन्दी आसासदि तं तुह्माणं होडु । [ नाथ, असुरसमराभिमुखस्य हरोरिव मङ्गलं युष्माकं भवतु । यच्चाम्बा कुन्त्याशास्ते तद्युष्माकं भवतु । ]

उभौ—प्रतिगृहीतं मङ्गलवचनमस्माभिः ।

द्रौपदी—अर्णं च णाह, पुणोवि तुह्मेहिं समरअदो आअच्छिअ अहं समास्सा-सइड्वा । [ अन्यच्च नाथ, पुनरपि युष्माभिः समरादागत्याह समाश्वासयितव्या । ]

भीमसेनः—ननु पाञ्चालराजतनये, किमद्याप्यलीकाश्वासनया ।

[ necessary ] vow, the Kauravas are the beasts [to be offered as victims], the fruit is the soothing of the pain of insults [suffered] by [our] beloved, [and this] drum of triumph is booming loudly to invite the princes [to attend the ceremony]

25

**Sahadeva**—Noble Sir, being commanded by our noble brother, let us now proceed to perform deeds worthy of our valour

**Bhīmasena**—Dear brother, here we are ready ever to execute the order (*anujñā*) of our noble brother. (*Rising up*) My Queen, we now go to [accomplish] the destruction of the Kuru family.

**Draupadī**—(*Checking the tears*) My lord, may bliss attend on you, as on Hari, prepared for battle with the demons! Whatever mother Kuntī hopes, may that be yours!

**Both**—We accept the utterance of your benediction

**Draupadī**—And another thing, my lord, having returned from the battle, I should even again be consoled by you.

**Bhīmasena**—Why, daughter of the Pāñcāla king, what is the good of [any] vain consolation even now?

१ 'अनुज्ञातः' ज २ न विद्यते वाक्यमिदं ग-द् पुस्तकयोः. ३ 'अर्णं च देवी भणादि । णाह तुह्मेहिं ( अन्यच्च देवी भणति । नाथ युष्माभिः )' इत्यादिकमिदमेव वाक्यं चेटीवाक्यत्वेन ग-द् पुस्तके पठतः.

भूयः परिभवक्षान्तिलज्जाविधुरिताननम् ।

अनिःशेषितकौरव्य न पश्यसि वृकोदरम् ॥ २६ ॥

द्रौपदी—णाह, मा कसु जण्णसेणीपरिहवुद्धीविदकोवाणला अणवेविस्वदसरीरा संचरिस्सथ । जदो अप्पमत्तसचरणिज्जाइं रिउव्वलाइ सुणिअन्ति । [ नाथ, मा खलु याज्ञसेनीपरिभवोद्धीपितकोपानला अनवेक्षितशरीरा. सचरिष्यथ । यतोऽपमत्त-सचरणीयानि रिपुवलानि श्रूयन्ते । ]

भीमसेन—अयि सुक्षत्रिये,

अन्योन्यास्फालभिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के

मग्नानां स्यन्दनानामुपरिकृतपदन्यासविक्रान्तपत्नौ ।

स्फीतामुक्पानगोष्ठीरिसदशिवशिवातूर्यनृत्यत्कबन्धे

सङ्ग्रामैर्कार्णवान्तःपयसि विचरितुं पण्डिताः पाण्डुपुत्राः ॥ २७ ॥

( निष्क्रान्ताः सर्वे । )

इति प्रथमोऽङ्कः

You will not see again Vrkodara [that is, myself], who has not completely finished with the Kauravas and whose face has [consequently] turned pale with shame at having to put up with insults [received]

26

**Draupadī**—My Lord, indeed, move not [on the field of battle], regardless of [the safety of] your body, the fire of your anger being enkindled by the insults suffered by Yājñaseni [that is, myself]. For, I hear one has to move about with absolute caution in the enemy's forces

**Bhīmasena**—O excellent lady of the warrior caste—

The sons of Pāndu are expert in moving about in the [very] inmost water of the one [great] ocean of battle, where the gallant foot-soldiers plant their feet on [the tops of] chariots, plunged in the mire of the blood, fat (*vasā*), flesh and brains (*mastuṣka*) of elephants torn to pieces by mutual collisions, and where headless trunks dance to [the tune of] the musical instruments in the form of the inauspicious female jackals, howling in their assembly [gathered] for drinking the plentiful blood [that is spilt].

27

( All go out )

END OF ACT I

## द्वितीयोऽङ्कः

( ततः प्रविशति कञ्चुकी । )

कञ्चुकी—आदिष्टोऽस्मि महाराजदुर्योधनेन—‘विनयधर, सत्वरं गच्छ त्वम् । अन्विष्यतां देवी भानुमती । अपि निवृत्ता अम्बायाः पादवन्दनसमयान्न वेति । यतस्ता विलोक्य निहताभिमन्यवो राधेयजयद्रथप्रभृतयोऽस्मत्सेनापतयः समर-भूमिं गत्वा सभाजयितव्याः ’ इति । तन्मया द्रुनतरंगन्तव्यमित्यहो प्रभविष्णुता महाराजस्य, यन्मम जरसमिभूतस्य मर्यादामात्रमेवावरोधनिवासः । अथवा किमिति जरामुपालभेय, यतः सर्वान्तःपुरचारिणामयमेव व्यावहारिको वेषश्चेष्टा च । तथा हि ।

नोचैः सत्यपि चक्षुषीक्षितमलं श्रुत्वापि नाकर्णितं  
शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता ।

## ACT II

( Then enters the Chamberlain )

**Chamberlain**—I am commanded by His Majesty, Duryodhana thus ‘Vinayandhara, go you quickly. Let Queen Bhānumati be searched for [and ascertain] whether she has returned from [having performed] her customary duty (*samayah*) of bowing to the feet of my mother. For, having seen her I have to go to the field of battle and offer congratulations to the commanders of our army, Rādhya [that is, Karna], Jayadratha and others, who have killed Abhimanyu. Therefore I have to proceed very quickly and this proves how wonderful (*ut aho*) is the power of His Majesty, for overpowered with age as I am, my residence in the harem is merely a matter of form (*maryādā*) and nothing more (*eva*). Or rather, why should I find fault with my old age, since just this costume and activity are prescribed by custom (*vyāvahārika*) for all attendants of the inner apartment? To explain

I never saw to my satisfaction, though I had wide eyes; even having heard I heard not, though able-bodied, I leant on the staff because it was prescribed (*adhikṛta*) for my office, with

१ ‘अवरोधनिवासः’ द-ज. २ ‘अन्तःपुरिकाणाम्’ ग-द. ३ ‘वैयवहारिकः’ ग-द. ४ ‘व्यवहारिकः’ द-ज. ५ ‘वैयवहारिकः’ इत्यपि कुत्रचित्. ६ ‘ईक्षुवृक्ष’ ग-द-ज.

## वेणीसंहारे

सर्वत्र स्खलितेषु हृत्तमनसा यातं मया नोद्धत

सेवान्धीकृतजीवितस्य जरसा किं नाम यन्मे कुतम् ॥ १ ॥

( परिक्रम्य दृष्ट्वा आकाशे । ) विहङ्गिके, अपि श्वश्रूजनपादवन्दनं कृत्वा प्रतिनि-  
वृत्ता भानुमती । ( कर्णं दत्त्वा । ) किं कथयसि-आर्य, एषा भानुमती देवी  
पत्युः समरविजयोशस्य्या निर्वर्तितगुरुपादवन्दनाद्यभृत्यारब्धनियमो बालोद्याने  
तिष्ठतीति । तद्भद्रे, गच्छ त्वमोत्पन्नापाराय, यावद्दहमप्यत्रस्थां देवीं महाराजस्य  
निवेदयामि । ( परिक्रम्य । ) साधु पतिव्रते, साधु, स्त्रीभावेऽपि वर्तमाना वरं  
भवती न पुनर्महाराजः । योऽयमुद्यतेषु बलवत्सु, अथवा किं बलवत्सु, वासुदेव-  
सहायेषु पाण्डुपुत्रेष्वरिष्वद्याप्यन्तःपुरविहारसुखमनुभवन्ति । ( विचिन्त्य । ) इदम-  
परमयथातथं स्वामिनश्चेष्टितम् । कुतः ।

आ शस्त्रग्रहणादकुण्ठपरशोस्तस्यापि जेता मुने-

स्तापायास्य न पाण्डुसूनुभिरयं भीष्मः शरैः शायितः ।

my mind fixed on stumblings everywhere, I never walked  
erect (*udahatam*) My life being [thus] blinded by servitude,  
what possibly is there that is done to me by old age?

( *Moving about and observing In the air* ) Vihangikā, has  
Bhānumatī returned after offering her salutation to the feet of her  
mother-in-law? ( *Directing his ear [towards her]* ) What, say  
[you] thus? 'Worthy Sir, here Queen Bhānumatī, who has per-  
formed the salutation to the feet of her elder [that is, Gāndhārī]  
and who from to-day has begun [the practice of some] religious  
observance, with a desire to [ensure] victory in battle for her  
husband, is staying in the Bālodyāna.' Then, good lady, go about  
your business, while I on my part shall report to His Majesty  
that the Queen is here ( *Moving round* ) Bravo, chaste lady, bravo!  
Praiseworthy are you, though a woman, not however His Majesty  
who is still (*ayam*) indulging in the pleasure of enjoyments in  
his harem, when his powerful—or why [should I say] powerful?  
[It is enough if I said] Vāsudeva-helped—enemies, the sons of  
Pāndu, have risen up! ( *Meditating* ) Here is another instance of im-  
proper behaviour on the part of His Majesty Why [do I say so]?

[The fact that] Bhīṣma, the conqueror of even the sage  
[namely, Parāśurāma], whose axe was never blunted since he  
began to wield his weapon, was here prostrated with arrows

१ 'जातं तथा' ज. २ 'सेवास्वीकृत' ग-द ३ 'गुरुदेवपाद' द-ज. ४ अस्मान्द-  
'देवगृहे' इत्यधिक ग-द-ज-पुस्तकेषु ५ 'बलवत्स्वबलवत्सु वा वासुदेव' ग-द.

प्रौढानेकधनुर्धरारिविजयश्रान्तस्य चैकाकिनो

बालस्यायमरातिलूनधनुषः प्रीतोऽभिमन्योर्वधात् ॥ २ ॥

सर्वथा देवं नः स्वस्ति करिष्यति तथावदन्नस्थां देवीं महाराजस्य निवेदयामि ।  
( निष्क्रान्तः । )

इति विष्कम्भकः

( ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च । )

**सखी**—सहि भाणुमदि, कीस दाणि तुमं सिविणअदसणमेत्तस्स किदे अहिमा-  
णिणो महाराअडुज्जोहणस्स महिसी भविअ एव्वं विअलिअधीरभावा अतिमेत्तं  
संतप्पासि । [ सखि भानुमति, कस्मादिदानी त्व स्वप्नदर्शनमात्रस्य कृतेऽभिमानिनो  
महाराजदुर्योधनस्य महिषी भूत्वैव विगलितवीरभावातिमात्र सतप्यसे । ]

**चेटी**—भट्टिणि, सोहणं भणादि सुवअणा । सविणअन्तो जणो कि ण वल्लु  
पेक्खंदि । [ भट्टिनि, शोभन भणति सुवदना । स्वपन्नः किं न खलु प्रेक्षते । ]

**भानुमती**—हजे, एव्वं एदं । कि णु एदं सिविणअ अदिमेत्तं अकुसल-  
दंसणं मे पडिभादि । [ हजे एवमेतत् । किन्तु एष स्वप्नोऽतिमात्रमकुशलदर्शनो मे  
प्रतिभाति । ]

by the sons of Pāndu, causes him no anxiety' [ On the other  
hand ] he is pleased at the slaughter of the boy, Abhimanyu,  
[ who was fighting ] single-handed, who had been fatigued  
with [ winning ] victory over many veteran archers that  
fought with him (*arih*) and whose bow had been cut off by  
the enemies. 2

Fate would [ I hope ] bring us blessing in every way. Then let  
me report to His Majesty that the Queen is here. ( *Goes out* )

#### END OF PRELUDE

( *Then enter Queen Bhānumatī sitting on a seat, her Friend and Maid* )

**Friend**—Friend Bhānumatī, why now are you, being the Queen  
of the proud and great king, Duryodhana [ as you are ], thus  
exceedingly tormented for the sake of the mere vision [ seen ] in  
a dream, with your courage [ all ] dropped off ?

**Maid**—My Queen, Suবাদनā speaks aright. What indeed does a  
person not see in sleep ?

**Bhānumatī**—Dear, this is so But this dream appears to me to  
be extremely inauspicious to see

१ ' सिविणअन्तो ( स्वप्नयत् ),' ग. २ ' पल्लवदि ( प्रलपति )' ग-द ज

सखी—जइ एवं ता कहेटु पिअसही । जेण अहो वि पडिढावअन्तओ  
प्पसंसाए देवदासंकिन्तणेण अ पडिहडिस्सामो । [ ययेव तत्कथयतु प्रियसखी ।  
येनावामपि पतिष्ठापयन्त्यौ प्रशमया देवतासंकीर्तनेन च परिहरिष्यावः । ]

चेटी—देवि, एव्व एदं । अकुसलदंसणा वि सिविणआ प्पसंसाए कुसलपरि-  
णामा होन्ति त्ति सुणीअदि । [ देवि एवमेतत् । अकुशलदर्शना अपि स्वप्नाः  
प्रशमया कुशलपरिणामा भवन्तीति श्रूयते । ]

भानुमती—जइ एवं ता कहइस्सम् । अवहिदा होध । [ ययेव तत्कथयिष्ये  
अगहते भवतम् । ]

सखी—कहेटु पिअसही । [ कथयतु प्रियसखी । ]

भानुमती—मुहुत्तअं चिठ जाव सव्वं सुमरिस्सम् । [ मुहूर्त तिष्ठ यावत् सर्ग स्मरि-  
ष्यामि । ] ( चिन्ता नाटयति । )

( ततः प्रविशति दुर्योधनः कञ्चुकी च । )

दुर्योधनः—सूक्तमिदं कस्यचित् ।

गुप्त्या साक्षान्महानल्पः स्वयमन्येन वा कृतः ।

करोति महतीं प्रीतिमपकारोऽपकारिणाम् ॥ ३ ॥

येनाद्य द्रोणकर्णजयद्रथादिभिर्हतमभिमन्युमुपश्रुत्य समुच्छ्वसितमिव नश्चेतसा ।

Friend—If so, let my dear friend tell [ it ], so that we two also,  
[ by ] counteracting [ that dream ], shall avoid [ its evil effects ]  
by means of eulogy [ of the gods ] and muttering [ the names of ]  
deities.

Maid—My Queen, this is so It is heard that dreams, though of  
inauspicious sight, come to have a happy consequence by means  
of eulogy [ of the gods ]

Bhānumatī—If so, then I shall tell. Be attentive.

Friend—Let my dear friend tell.

Bhānumatī—Stop for a while, till I shall recall everything.

( Gesticulates thinking )

( Then enter Duryodhana and the Chamberlain )

Duryodhana—Well has this been well said by somebody.

An injury to the enemies whether great or small, in-  
flicted whether by oneself or by another, whether covertly  
or openly, causes great satisfaction

3

So that to-day having heard that Abhimanyu is killed by Droṇa,  
Karna, Jayadratha and others, our heart has as it were breathed-

freely ]



कञ्जुकी—देव, नेदमतिदुष्करमाचार्यशस्त्रप्रभावाणाम् । कर्णजयद्रथयोर्वा का नामात्र श्लाघा ।

राजा—विनयंधर, किमाह भवान् । एको बहुभिर्बालो लूनशरासनश्च निहतइत्यत्र का श्लाघा कुरुपुङ्गवानामिति । मूढ, पश्य ।

हते जरति गाङ्गेये पुरस्कृत्य शिखण्डिनम् ।

या श्लाघा पाण्डुपुत्राणां सैवास्माकं भविष्यति ॥ ४ ॥

कञ्जुकी—( सवैलक्ष्यम् ) देव, न ममायं संकल्पः । किं तु वः पौरुषप्रती-  
घातोऽस्माभिरनालोचितपूर्वं इत्यत एवं विज्ञापयामि ।

राजा—एवमिदम् ।

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।

स्वबलेन निहन्ति संयुगे नचिरात् पाण्डुसुतः सुयोधनम् ॥ ५ ॥

**Chamberlain**—Your Majesty, this was not very difficult to accomplish for the powers of the arms of the Ācārya [that is, Drona] Or, what possible praise could Karna and Jayadratha have in this [matter] ?

**King**—Vinayandhara, what do you say ? ‘A boy, [who was fighting] single-handed and whose bow was cut off, was killed by many—here in this matter what praise can arise to the best of the Kurus ?’ Fool, see

That same praise will accrue to us, which the sons of Pāṇḍu [derived], when the aged son of Gangā [that is, Bhīṣma] was killed [by them] by placing Śikhandin in front 4

**Chamberlain**—( With bewilderment ) Your Majesty, this is not my meaning But the failure of your valour has never been thought of [as possible] by us before—thus for this reason I respectfully say so.

**King**—So it is.

Ere long the son of Pāṇḍu shall, by means of his strength, slay in battle, Suyodhana, together with the assemblage of his servants, his kinsmen, his friends, his sons and his brothers 5

१ ‘नैव ..चार्यस्य शस्त्रप्रभावात्’ ज.२ अस्मात् पर ‘तदत्र न खलु कश्चिदोषः’ इत्यधिकं वाक्यं ज-पुस्तके.

कञ्चुकी—( कर्णौ पिधाय । सभयम् ) शान्तं पापम् । प्रतिहतमङ्गलम् ।

राजा—विनयंधर, किं मयोक्तम् ।

कञ्चुकी—

सहभृत्यगण सबान्धवं सहमित्रं ससुत सहानुजम् ।

स्वबलेन निहन्ति संयुगे नचिरात् पाण्डुसुतं सुयोधनः ॥ ६ ॥

एतद्विपरीतमभिहितं देवेन ।

राजा—विनयंधर, अद्य खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभवनात् प्रातरेव निष्क्रान्तेति व्याक्षिप्तं मे मनः । तदादेशय तमुद्देशं यत्रस्था भानुमती ।

कञ्चुकी—इत इतो देवः ।

( उभौ परिक्रामतः । )

कञ्चुकी—( पुरोऽवलोक्य । समन्ततो गन्धमाघ्राय । ) देव, पश्य पश्य । एतच्च-  
हिनकणशिशिरसमीरणोद्बुद्धितैन्धनच्युतशेफालिकाविरचितकुसुमप्रकरमीषदालो-  
हितमुग्धवधूकपोलपौटललोध्रप्रसूनविजितश्यामलतासौभाग्यमुन्मीलितबकुलकुन्द—

Chamberlain—( *Closing his ears. With fright* ) May sin be  
quelled ! May evil be counteracted !

King—Vinayandhara, what did I say ?

Chamberlain—

Ere long Suyodhana shall, by means of his strength,  
slay in battle, the son of Pāndu, together with the assembl-  
age of his servants, his kinsmen, his friends, his sons and  
brothers.

6

The contrary of this was said by Your Majesty !

King—Vinayandhara, to-day indeed Bhānumati, without taking  
leave of me as usual, went out of my sleeping chamber just  
[ early ] in the morning. So my mind is distracted. Therefore  
point out [ to me ] that region where Bhānumati is.

Chamberlain—This way, this way, [ may ] Your Majesty [ come ].  
( *Both move about* )

Chamberlain—( *Looking ahead. Inhaling fragrance from all  
sides* ) Your Majesty, see, [ just ] see. Here lies in your front  
the Bālodyāna, where a bed ( *prakarah* ) of flowers is formed by  
the Śephālīkās, that have dropped from their stems, being rudely  
( *ut* ) shaken by the wind, that is cool owing to particles of frost,

१ ' ( सहभृत्यगणम् ' इत्यादि पठति ) एतद्विपरीतमभिहितं देवेन । ' ग-द-

२ ' वृन्तबन्धुर ' च. ३ ' पाण्डुकालिनी ' ज

कुसुमसुरभिशीतलं प्रभातकालरमणीयमग्रतस्ते बालोद्यानम् । तदवलोकयतु देवः । तथा हि ।

प्रालेयमिश्रमकरन्दकरालकोशैः

पुष्पैः समं निपतिता रजनीप्रबुद्धैः ।

अकर्णशुभिन्नमुकुलोदरसान्द्रगन्ध-

संसूचितानि कमलान्यलयः पतन्ति ॥ ७ ॥

राजा—(समन्तादवलोक्य ।) विनयधर, इदमपरममुष्मिन्नुषसि रमणीयतरम् । पश्य ।

जुम्भारम्भप्रविततदलोपान्तजालप्रविष्टै-

हस्तैर्भानोर्नृपतय इव स्पृश्यमाना विबुद्धाः ।

स्त्रीभिः सार्धं घनपरिमलस्तोकलक्ष्याङ्गरागा

मुञ्चन्त्येते विकचनलिनीगर्भशय्यां द्विरेफाः ॥ ८ ॥

where the loveliness of Priyangu creepers (*Syāmalatā*) is eclipsed by the Lodhra flowers, rosy like the slightly red cheeks of beautiful damsels, which is cool and fragrant with the full-blown Bakula and Kunda flowers and which is attractive at [this] hour of the morning Therefore, let Your Majesty observe So indeed

The bees, fallen down [on the ground] along with the night-blowing flowers, with their interiors rendered uneven (*karālā*) with the juice mixed with frost, [now] fall upon the day-lotuses, indicated [to them] by the intense fragrance [proceeding] from the interiors of their buds opened by the rays of the sun. 7

King—( *Looking around* ) Vinayandhara, here is another [phenomenon] looking more charming in this early morning See

These drones, who are awakened [from their slumber], as they are touched, like [so many] kings, by the rays of the sun, entering through the lattices (*jālam*) in the form of the intervals (*upāntāh*) of the petals, extended at the commencement of the opening [of the lotuses], and whose unguent (*angarāgah*) [supplied by the pollen] is [only] slightly visible owing to close dalliance (*parimalah*) [at night], are quitting, along with their mates, their bed in the form of the interior of the many lotuses [now] full-blown. 8

कञ्चुकी—देव, नन्वेषा भानुमती सुवदनया तरलिकया च पर्युपास्यमाना तिष्ठति । तदुपसर्पतु देवः ।

राजा—( दृष्ट्वा । ) आर्यं विनयंधर, गच्छ त्वं साङ्ग्रामिकं मे रथमुपकल्पयितुम् । अहमप्येष देवी दृष्ट्वानुपदमागत एव ।

कञ्चुकी—एष कृतो देवादेशः । ( निष्क्रान्तः । )

सखी—पिअसहि, अवि सुमारिदं तुए । [ प्रियसखि, अपि स्मृतं त्वया । ]

भानुमती—सहि, सुमारिदम् । अज्ज किल पमदवणे आसीणाए मम अगगदो केण वि अदिसइददिच्चरूपेण णउलेन अहिसद वावादिदम् । [ सखि, स्मृतम् । अद्य किल प्रमदवन आसीनाया ममाग्रत एव केनाप्यतिशयितदिव्यरूपेण नकुलेन ] दिशत व्यापादितम् । ]

उभे—( अर्थधार्यं आत्मगतम् । ) सन्तं पावम् । पडिहदं अमङ्गलम् । ( प्रकाशम् ) तदो तदो । [ शान्तं पापम् । प्रतिहतममङ्गलम् । ( प्रकाशम् ) ततस्ततः । ]

भानुमती—अदिसंदावोविग्गहिअआए विसुमारिदं मए । ता पुणोवि सुमरिअ कइस्सम् । [ अतिसंतापोद्विगहदयया विस्मृतं मया । तत्पुनरपि स्मृत्वा कथयिष्ये । ]

राजा—अहो, देवी भानुमती सुवदनातरलिकाभ्यां सह किमपि मन्त्रयमाणा

**Chamberlain**—Your Majesty, here, I say (*namu*), is Bhānumatī sitting in company with Suvadanā and Taralikā. May Your Majesty approach [ them ] then

**King**—( *Observing* ) Worthy Vinayandhara, go to make ready my war-chariot I also here follow you close upon your heels after seeing the Queen.

**Chamberlain**—Here is Your Majesty's command executed. (*Exit*).

**Friend**—Dear friend, have you recalled ?

**Bhānumatī**—Friend, [ I have ] recalled. To-day, indeed, just in front of me, as I sat in the Pleasure-garden, a hundred serpents were killed by a certain ichneumon, who surpassed a celestial form [ in beauty ]

**Both**—( *Understanding. To themselves* ) May sin be quelled ! May evil be counteracted ! ( *Aloud* ) Then, [ what ] then ?

**Bhānumatī**—My heart being agitated (*udvigna*) by extreme anguish, I have forgotten. Therefore recollecting even again, I shall tell.

**King**—Oh, Queen Bhānumatī is sitting [ here, engaged ] in some conversation with Suvadanā and Taralikā Be it [ so ] Con-

तिष्ठति । भवतु । अनेन लताजालेनान्तरितः शृणोमि तावदासां विश्रब्धा-  
लापम् । ( तथा स्थितः । )

सखी—सहि, अल संदावेण । कहेदु पिअसही । [ सखि, अलं संतापेन । कथ-  
यतु प्रियसखी । ]

राजा— किं नु खल्वस्याः संतापकारणम् । अथवानामन्वयं मामियमद्य वास-  
भवनान्निष्क्रान्तेति समर्थित एवास्य मया कोपः । अयि भानुमति, अविषयः  
खलु दुर्योधनो भवत्याः कोपस्य ।

किं वण्टे शिथिलीकृतो भुजलतापाशः प्रमादान्मया

निद्राच्छेदविवर्तनेष्वाभिमुखं नाद्यासि संभाविता ।

अन्यस्त्रीजनसंकथालघुरहं स्वप्ने त्वया लक्षितो

दोषं पश्यासि कं प्रिये परिजनोपालम्भयोग्ये मयि ॥ ९ ॥

( विचिन्त्य । ) अथवा ।

इयमस्मदुपाश्रयैकचित्ता

मनसा प्रेमनिबद्धमत्सरेण ।

cealed by this network of creepers I shall just hear their confi-  
dential talk. ( *Stands so* )

Friend—Friend, away with anguish Let my dear friend tell.

King—What indeed could possibly be the cause of her anguish ?  
Or, rather, since today she went out of my sleeping chamber  
without taking leave of me, her anger was already (*era*) guessed  
by me. O Bhānumatī, indeed, Lurycdhana is not a [proper]  
object of your anger ?

Did I through carelessness slacken the noose of my cree-  
perlike arms round your neck ? Were you not to-day honour-  
ed [by me] by turning my face towards you at [the time  
of] your rollings during interruptions of sleep ? Was I obser-  
ved by you in a dream as being debased by private conver-  
sation with another woman ? What fault, [ O ] beloved, do  
you find in me, who am fit to be censured like a servant  
[if found guilty] ?

9

( *Meditating* ) Or rather,

This [lady], whose undivided (*eka*) heart rests on us, has,  
with a mind in which jealousy has been excited by love,

नियतं कुपितातिबल्लभत्वात्  
स्वयमुत्प्रेक्ष्य ममापराधलेशम् ॥ १० ॥

तथापि शृणुमस्तावत् किं नु वक्ष्यतीति ।

**भानुमती**—तदो अहं तस्मिन् अदिसिद्धादिवरूपिणो णउलस्स दंसणेण उच्छुआ जादा हिदहिअआ अ । [ ततोऽहं तस्यातिशयितादिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हतहृदया च । ]

**राजा**—( सवलैक्ष्यम् ) किं नामातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हतहृदया च । तत् किमनया पापया माद्रीसुतानुरक्तया वयमेवं विप्रलब्धाः । ( सोत्प्रेक्ष्यम् 'इयमस्मद्'—( २।१० ) इति पठित्वा । ) मूढ दुर्योधन, कुलटाविप्रलभ्यमानमात्मानं बहु मन्यमानोऽधुना किं वक्ष्यसि । ( ' किं कण्ठे ' ( २।९ ) इत्यादि पठित्वा । दिशोऽवलोक्य । ) अहो, एतदर्थमेवास्याः प्रातरेव विविक्तस्थानाभिलाषः सखीजनसंकथासु च पक्षपातः । दुर्योधनस्तु मोहाद्विज्ञातबन्ध-<sup>७</sup> क्रीहृदयसारः कापि परिभ्रान्तः । आः पापे मत्परिग्रहपांसुले,

fancied of herself some slight fault on my part, [just] because I am [so] dear [to her], and verily become angry 10

Yet, we shall just hear what possibly she would say.

**Bhānumatī**—Then at the sight of that ichneumon (*nakulā*) of excellent divine beauty I became uneasy (*utsuka*) and lost my heart [Also punningly—I grew love-sick and my heart was captivated]

**King**—( *With bewilderment* ) What [did you say] ? I should like to know (*nāma*). 'I became eager at the sight of Nakula [the fourth of the Pāndavas and a son of Mādrī] of excellent celestial beauty and my heart was attracted !' Then, is it that by this sinful woman, attached to the son of Mādrī, we have been deceived ? ( *Ironically repeating* ii. 10 'This [lady] whose undivided etc.,' ) Fool, Duryodhana, what would you say now, ( you ) who were thinking much of yourself, while [all the time you were] being deceived by this unchaste woman ? ( *Repeating* ii. 9 ' Did I through carelessness etc' *Looking about in* [all] *directions* ) Oh, just for this purpose this [lady] had a longing for a solitary place early in the morning and [entertained] special liking for mutual conversation with friends. But Duryodhana, owing to infatuation, knew not the stuff of the harlot's heart and was deluded far away ! Ah, sinful woman, disgraceful wife of mine,

तद्भीरुत्व तव मम पुरः साहसानीदृशानि  
श्लाघा सास्मद्वपुषि विनयव्युत्क्रमेऽप्येष रागः ।  
तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्थाः  
ख्याते तस्मिन् वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—तदो तदो । [ ततस्ततः । ]

भानुमती—तदो उज्जिअ तं आसणट्ठाणं लदामण्डवं पविसिदुं आरद्धा । तदो  
सोवि म अणुसरन्तो एव्व लदामण्डवं पविट्ठो । [ तत उज्जित्वा तदासनस्थानं  
लतामण्डपं प्रवेष्टुमारब्धा । ततः सोऽपि मामनुसरन्नेव लतामण्डपं प्रविष्टः । ]

राजा—अहो कुलटोचितमस्याः पापाया अशालीनत्वम् ।

यस्मिंश्चिरप्रणयनिर्भरबद्धभाव-  
मावेदितो रहसि मत्सुरतोपभोगः ।  
तत्रैव दुश्चरितमद्य निवेदयन्ती

• ह्रीणासि पापहृदये न सखीजनेऽस्मिन् ॥ १२ ॥

उभे—तदो तदो । [ ततस्ततः । ]

[ How great was ] that timidity of yours in my presence,  
[ while how ignoble are ] such adventures ! That praise [ bestow-  
ed ] on our person, [ and ] this passion for even the transgres-  
sion of modesty ! That courtesy towards me who am [ now pro-  
ved to be ] dull-headed, [ and this ] unaccountable mode of  
wantonnness ! In that illustrious blemishless (*vitamas*) family  
[ you claim your ] birth, [ and ] this scandalous conduct [ you  
adopt ]

11

Friend—Then, [ what ] then ?

Bhānumati—Then abandoning the place where I was seated I  
proceeded to enter the bower of creepers. Then he also entered  
the bower of creepers, closely following me.

Duryodhana—Oh, the immodesty of this sinful woman, [ well ]  
worthy of a harlot !

Are you not, [ O ] sinful-hearted woman, ashamed to dis-  
close to-day your wicked deed before those very friends [ of  
yours ] here to whom you communicated, in private, enjoy-  
ment of amorous sports with me, in such a way as to com-  
pletely lay bare (*bāldha*) [ your ] whole heart (*bhāvah*) owing  
to long continued affection ( *pranayah* ) ?

12

**भानुमती**—तदो तेण संपगम्भपसारिअकरेण अवहिदं मे त्थणंसुअम् । [ततस्तेन सर्पगर्भं(सप्रगल्भ)प्रसारितकरेणापहृतं मे स्तनांशुकम् ]

**राजा**—( सक्रोधम् । ) अलमिदानमितः परमाकर्णनेन । भवतु तावत्तस्य परव-  
नितावरस्कन्दनप्रगल्भस्य माद्रीसुतहृतकस्य जीवितमपहरामि । ( किंचिद् गत्वा ।  
विचिन्त्य । ) अथवा इयमेव तावत् पापशीला प्रथममनुशासनीया । ( निवर्तते । )

**उभे**—तदो तदो । [ ततस्ततः । ]

**भानुमती**—तदो अज्जउत्तरस पभादमङ्गलतूररवमिस्सेण वारविलासिणीजण-  
सगीदरेवेण पडिबोधिदाम्हि । [ तत आर्यपुत्रस्य प्रभातमङ्गलतूर्यरवमिश्रेण वारवि-  
लासिनीजनसगीतरवेण प्रतिबोधितास्मि । ]

**राजा**—( सवितर्कम् । ) किं नाम प्रतिबोधितास्मीति स्वप्रदर्शनमनया वर्णितं  
भवेत् । अथवा सखीवचनादेव व्यक्तिर्भविष्यति ।

( उभे सविषादमन्योन्य पश्यतः । )

**सुवदना**—जं एत्थ अच्चाहिदं तं भाईरदीप्पमुहाणं णईणं सलिलेण अवहारीअदु ।

**Both**—Then, [ what ] then ?

**Bhānumatī**—Then he, who stretched out his hand that held a serpent in it, [also punningly—who boldly stretched out his hand], removed my breast garment.

**King**—( *With anger* ) Now enough of hearing further than this. Well then ( *bhavatu* ), in the first place ( *tāvat* ), I shall take away the life of that accursed son of Mādri, who has been audacious enough to outrage another's wife ( *Going a little Thinking* ) Or rather, this very [ woman ] of sinful character should first be punished. ( *Returns* )

**Both**—Then, [ what ] then ?

**Bhānumatī**—Then, by the sound of the songs of a group of courtesans, mingled with the sound of the auspicious musical instruments [ played upon ] at dawn, belonging to my noble lord, I was roused.

**King**—( *In a tone of conjecture* ) Is it possible ( *nāma* ) that she has described the vision in a dream, [as can be guessed] from [ her words ] ' I was roused ' ? Or, from the words of her friend alone the matter would be cleared up.

( *Both look at each other with dejection* )

**Suvasanā**—Whatever might be calamitous here [that is, in this



भगवदाणं बम्हणाण वि आसीसाए आहुदिहुदेण पज्जलिदेण भगवदा हुदा-  
सणेण अणस्सदु । [यदिहात्याहित तद्भागीरथीप्रमुखाना नदीना सलिलेनापह्नियताम् ।  
भगवता ब्राह्मणानामपाशिषाहुतिहुतेन प्रज्वलितेन भगवता हुताशनेन च नश्यतु । ]  
राजा—अलं विकल्पेन । स्वप्नदर्शनमेवैतदनया वर्णितम् । मया पुनर्मन्त्रधियाऽ  
न्यथैव संभावितम् ।

दिष्ट्यार्धश्रुतविप्रलम्भजनितकोधादहं नो गतो  
दिष्ट्या नो परुषं रुषार्धकथने किञ्चिन्मया व्याहृतम् ।  
मां प्रत्याययितुं विमूढहृदयं दिष्ट्या कथान्तं गता  
मिथ्यादूषितयानया विरहित दिष्ट्या न जातं जगत् ॥ १३ ॥

भानुमती—हला, कहेहि किं एत्थ पसत्थं किं वा असुहसूअं त्ति । [ हला  
कथय किमत्र प्रशस्त किं वाशुभसूचकमिति । ]

( सखी चेटी चान्योन्यमवलोकयतः । )

सखी—( अपवार्य । ) एत्थं गत्थि त्योअं त्ति सुहसूअम् । तदो अलीअं

dream], let that be washed away by the water of the rivers  
headed by the Bhāgīrathī Also by the blessing of the revered  
Brāhmanas and by means of the divine fire, sacrificed with obla-  
tions [and hence] in full ( *pra* ) blaze, let it be destroyed.

King—Away with doubt. The vision of a dream alone has  
here been described by her. But dull-witted as I am, I construed  
it quite otherwise.

Lucky it was that I did not step forth [ into her presence ]  
in anger roused by delusion due to [ her account ] being [ only ]  
half heard Luckily [ again ] I did not say anything harsh  
in rage, while she had [ yet ] half related [ her story ] I  
am glad the narrative [ soon ] reached its close, [ as it were ]  
to convince me whose mind had gone astray Fortunately  
the world did not become void of her [ owing to her being ]  
falsely accused

13

Bhānumatī—Dear [ friend ], tell [ me ] what here is auspicious,  
or what forebodes evil.

( The friend and the maid look at each other )

Friend—( Aside ) Here there is not even a little that indicates

१ इदं भाषणम् 'अन्योन्यमवलोक्य अपवार्य ।' इत्याकारकेनात्योक्तिपूर्वकं

सखीचेट्योर्भाषणत्वेन पठतः ६-ज-पुस्तके.

कधअन्ती पिअसहीए अवराहिणी भविस्सम् । सो दाणीं सिणिद्धां जणो जौं  
पुच्छिदो परुस वि हिद भणादि । ( प्रकाशम् । ) सहि, सव्व एव्व एद असुह-  
णिवेदणम् । ता देवदाण पणामेण दुजादिजणपडिग्गहेण अ अन्तरीअदु । ण  
हु दादिणो णउलस्स वा दसण अहिसद्वहं अ सिविणए पससन्ति विअस्स-  
णाओ । [ ( अपवार्य । ) अत्र नास्ति स्तोक्रमपि शुभसूचकम् । ततोऽलीकं कथ-  
यन्ती प्रियसख्या अपराधिनी भविष्यामि । स इदानीं स्त्रिंशो जनो यः पुष्टः परुषमपि  
हित भणति । ( प्रकाशम् । ) सखि, सर्वमेवैतदशुभनिवेदनम् । तद्देवताना प्रणामेन  
द्विजातिजनप्रातिग्रहेण चान्तर्यताम् । न खलु दक्षिणो नकुलस्य वा दर्शनमहिशतवधं  
च स्वप्ने प्रशसन्ति विचक्षणाः । ]

राजा—अवितथमाह सुवदना । नकुलेन पन्नगशतवधः स्तनांशुकापहरणं  
चेति<sup>१</sup> नियतमनिष्टोदकं तर्कयामि ।

पर्यायेण हि दृश्यन्ते स्वप्नाः काम शुभाशुभाः ।

शतसख्या पुनरिय सानुजं स्पृशतीव माम् ॥ १४ ॥

( वामाक्षिस्पन्दनं सूचयित्वा । ) आः कथं ममापि नाम दुर्योधनस्यानिमित्तानि

bliss. Then [ if ] I tell a lie, I shall be sinning against my dear friend That, to be sure ( *idānim* ) is an affectionate person, who when consulted, says [ what is ] beneficial, though unpalatable. ( *Alcud* ) Friend, the whole of this proclaims evil. So let it be averted by salutation to the deities and gift to a multitude ( *janah* ) of twice-born people [ that is, Brahmanas ] Indeed, the learned do not commend [ as auspicious ] the sight of a boar or an ichneumon and the slaughter of a hundred serpents in a dream.

King--Suvadarā says the truth. Slaughter of a hundred serpents and removal of the breast-garment by an ichneumon--this ( *it* ) surely [ will produce ] evil in the future, I guess.

I grant that dreams, [ some ] auspicious and [ some ] inauspicious, are indeed seen now and then ( *pan yāyena* ). But this number, hundred, as though points to me with my brothers [ as specially involved in the slaughter ]. 14

( *Indicating [ with appropriate gesticulations ] the throbbing of the left eye* ) Ah ! evil omens, strangely enough ( *nāma* ), create

१ 'इति' इत्येव ग-द पुस्तकयोः, 'च' इत्येव च ज-पुस्तके.

हृदयक्षोभमावहन्ति । ( सावष्टम्भम् । ) अथवा भीरुजनहृदयप्रकम्पनेषु का गणना दुर्योधनस्यैवविधेषु । गीतश्चायमर्थोऽङ्गिरसा ।

ग्रहाणां चरित स्वप्नो<sup>१</sup> निमित्तान्युपयाचितम् ।<sup>२</sup>

फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति ॥ १५ ॥

तद् भानुमत्याः स्त्रीस्वभावसुलभामलीकाशङ्कामपनयामि ।

**भानुमती**—हला सुवअणे, पेक्ख दाव उदअगिरिसिहैरन्तरविमुक्करहवरो विअलन्तसंज्ञाराअप्पसण्णदुरालोअमण्डलो जादो भअवं दिवहणाहो । [ हला सुवदने, पइय तावदुदर्यगिरिशिखरान्तरविमुक्करथवरो विगलत्सध्यारागप्रसन्नदुरालोकमण्डलो जातो भगवान् दिवसनाथः । ]

**सखी**—सहि, रोसणिदक्कणअपत्तसरिसेण लदाजालन्तरापडिदकिरणनिवहेण पिञ्जरिदोज्जाणभूमिभाओ पूरिदपडिण्णो विअ रिऊं दुप्पेक्खणिज्जो जादो भअवं

agitation of mind even in me, [who am] Duryodhana! (*Haughtily*). Of, what cares Duryodhana for such things [as omens], which are capable of causing tremor in the hearts of [only] the timid people? And this [very] view is expressed in verse by Angiras.

The movements of planets, a dream, omens [and] a conditional offer [to a deity] (*uxayācitam*) bear fruit by way of accident. The wise fear them not. 15

Therefore let me remove Bhānumati's vain fear, [so] natural to a woman's nature

**Bhānumati**—Dear Suvaṇḍā, just see, the divine lord of the day, with his excellent chariot, allowed to rise up (*vimukta*) [from itself] by the region (*antarāh*) of the peak of the rising mountain, has come to possess his orb, serene [but] difficult to look at, as his twilight ruddiness is fast (*va*) slipping away.

**Friend**—Friend, the thousand-rayed divine [sun] has become very difficult to gaze upon, like an enemy, who has accomplished his vow [of revenge] --[the sun] who has rendered tawny (*pañjarita*) the ground-portion of the garden, with the multitude

१ 'आवेद्यान्ति' ग-द २ 'अनिमित्तान्युपयाचितम्' द, 'अनिमित्तौत्पातिकं तथा' ज ३ 'सिहरन्तरिद (शिखरान्तरित)' ग-द. ४ 'विअलिअ (विगलित)' ग-द. ५ 'रोसाणिदक्कणकन्तिसस्सरिण (रोषान्वितकर्णकान्तिसश्रुकिण)' द; 'रोसाणिदक्कणअकन्तिसस्सरिण (रोषान्वितकनककान्तिसश्रुकिण)' दुप्पेक्खणिज्जो (रिपुदुप्पेक्षणीयः)' ज.

सहस्रकिरणो । ता समओ दे लोहिदकुसुमचन्दनगन्धमेग अग्वेण पज्जुवठाडुम् ।  
[ साखि, रोषणितकनकपत्रमदृशेन लताजालान्नरापातितकिरणनिबहेन पिअरितोद्यान-  
भूमिभगः पूरितप्रतिज्ञ इव रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरणः । तत्समयस्ते  
लोहितकुसुमचन्दनगन्धैर्गार्वेण पर्युपस्थातुम् । ]

**भानुमती**—हजे तरल्लि, उवणेहि मे अग्वभाअणं जाव भअवदो सहस्सर-  
स्सिणो सवरिअं णिव्वट्टेमि । [ हजे तरल्लिके, उअनय मेऽर्घ्यभाजन यावद् भगवतः  
सहस्ररश्मेः सपर्या निर्वर्तयामि । ]

**चेटी**—जं देवी आणवेदि । [ यद्व्याज्ञापयति । ] ( निष्क्रान्ता । )

**राजा**—अयमेव साधुतरोऽवसरः समीपमुपगन्तुं देव्याः ।

( प्रविश्य । ) **चेटी**—देवि, एदं अग्वभाअणम् । ता निव्वट्टीअडु भअवदो सह-  
स्सरस्सिणो सवरिआ । [ देवि, एतद्वर्धभाजनम् । तन्निर्वर्तयता भगवनः सहस्ररश्मेः  
सपर्या । ]

( राजोपसृत्य सज्ञया परिजनमुत्सार्य स्वयमेवार्घ्यपात्रं गृहीत्वा ददाति । ) .

**सखी**—( विलोक्यात्मगतम् ) कहं महाराओ समाअदो । हन्त, किदो से  
पिअसहीए णिममङ्गो रण्णा । [ कथं महाराजः समागतः । हन्त, कृतोऽस्याः  
प्रियसख्या नियमभङ्गो राज्ञा । ]

of his rays penetrating through the interstices of a net-work of  
creepers, that [ multitude ] resembles leaves of burnished gold.  
Therefore it is time for you to wait upon [the sun] with an offer-  
ing ( *arghah* ) including [in it] red flowers and sandal

**Bhānumatī**—Dear Taralikā, bring me the vessel containing  
materials of the offering, so that I shall accomplish the worship  
of the divine thousand-rayed [sun]

**Maid**—As the Queen commands ( *Goes out* )

**King**—This surely is an exceedingly ( *tara* ) good opportunity  
to go near the Queen

( *Entering* ) **Maid**—My Queen, here is the vessel containing  
materials of offering Let then the worship of the divine  
thousand-rayed [sun] be performed.

( *The king approaches and, sending away the attendant with a  
signal, takes the vessel containing materials of offering himself and  
hands [it over to the Queen]* )

**Friend**—( *Observing To herself* ) How, His Majesty has arrived !  
Alas, the violation of the vow of this dear friend [ of mine ] is  
[ now sure to be ] accomplished by the King.

**भानुमती**—( दिनकराभिमुखी भूत्वा । ) भअवं, अम्बरमहासरेकसहस्रपत्त, पुव्वदिसावहूमण्डलकुड्कुमविसेसअ, सअलभुवणाङ्गणदीवअ, एत्थ सिविण-अदंसणे जं किं वि अच्चाहिदं तं भअवदो पणामेण कुसलपरिणामि ससदब्भाडु-अस्स अज्जउत्तस्स होडु । ( अर्घ्यं दत्त्वा । ) हँओ तरल्लिए, उवणेहि मे कुसुमाईं जाव अवरणं वि देवदाणं सवरिअं णिव्वट्टेमि । [ ( दिनकराभिमुखी भूत्वा । )

भगवन्, अम्बरमहासरएकसहस्रपत्र, पूर्वदिशावधूमण्डलकुड्कुमविशेषक, सकल-भुवनाङ्गनदीपक, अत्र स्वप्नदर्शने यत्किमप्यत्याहित तद्भगवतः प्रणामेण कुशल-परिणामि सशतभ्रातृकस्यार्यपुत्रस्य भवतु । ( अर्घ्यं दत्त्वा । ) हँओ तरल्लिके, उपनय मे कुसुमानि यावदपरासामपि देवताना सपर्यां निर्वर्तयामि ] ( हस्तौ प्रसारयति । )

( राजा पुष्पाण्युपनयति । स्पर्शसुखमभिनीय कुसुमानि भूमौ पातयति । )

**भानुमती**—( सरंभम् । ) अहो पमादो परिअणस्स । ( परिवृत्य दृष्ट्वा । ससभ्रमम् । ) कथं अज्जउतो । [ अहो प्रमादः परिजनस्य । ( परिवृत्य दृष्ट्वा । ससभ्रमम् । ) कथमर्षपुत्रः । ]

**राजा**—देवि, अनिपुणः परिजनोऽयमेवंविधे सेवावकाशे । तत् प्रभवत्यनुशासने देवी ।

( भानुमती लज्जा नाटयति । )

**Bhānumatī**—( *Turning her face towards the sun* ) O divine [sun], the one thousand-petaled [lotus] in the great lake of the sky, the saffron mark on the round face of the damsel in the form of the eastern quarter, the light of the courtyard in the form of the world, whatever may be calamitous in this vision of a dream—may that, [ I pray, ] by virtue of my adoration to [ you ], the divine [ Lord ], turn out happy in its consequence to my noble lord along with his hundred brothers ( *Giving the offering* ) Dear Taralika, bring me flowers so that I shall accomplish the worship of other deities too ( *She stretches out her hands* )

( *The King brings the flowers. Gesticulating the pleasure of touch [ with her hand ], he lets the flowers fall on the ground* )

**Bhānumatī**—Oh, [ how great is ] the carelessness of servants ! ( *Turning round [and] seeing With confusion* ) How, my noble lord !

**King**—My Queen, unskilled is this servant on such occasions of service. The Queen, therefore, has [ full ] power to punish [ him ].

( *Bhānumatī acts bashfulness* )

राजा—आयि प्रिये,

विकिर धवलदीर्घापाङ्गसंसर्पि चक्षुः

परिजनपथवर्तिन्यत्र किं सभ्रमेण ।

स्मितमधुरमुदारं देवि मामालपोच्चैः

प्रभवति मम पाण्योरञ्जलि<sup>१</sup>ः से वितुं त्वाम् ॥ १६ ॥

**भानुमती**—अज्जउत्त, अढ्भणुण्णादाए तुए अत्थि मे करिस वि णिअमे अहिलासो । [ आर्यपुत्र, अभ्यनुज्ञातायास्त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाषः । ]

**राजा**—श्रुतविस्तर एवास्मि भवत्याः स्वप्नवृत्तान्तं प्रति । तदलमेवं प्रकृति-  
सुकुमारमात्मानं सेदधितुम् ।

**भानुमती**—अज्जउत्त, मं सङ्का बाहेइ । ता अणुमण्णदु मं अज्जउत्तो । [ आर्यपुत्र, मां शङ्का बाधते । तदनुमन्यतां मामार्यपुत्रः । ]

**राजा**—(सगर्वम् ।) देवि, अलमनया शङ्कया । पश्य ।

किं नो व्यातदिशां प्रकम्पितभुवामक्षौहिणीनां फलं

किं द्रोणेन किमङ्गराजविशिखैरेवं यदि क्लाम्यसि ।

**King**—O [my] beloved,

Direct towards [me] here, who am standing in the position of your servant, your eye accustomed to move towards the white extensive corner. Why this excitement? Talk to me loudly, Queen, [and] in a manner sweet owing to smiles, and lovely (*udāra*) The cavity of my hands is [ever] ready to serve you

16

**Bhānumatī**—Noble my lord, permitted by you I have a desire to [observe] a certain vow.

**King**—I have already (*eva*) heard the details, pertaining to the account of your dream. No use (*alam*), therefore, thus fatiguing your naturally delicate body (*ātmānam*)

**Bhānumatī**—Noble my lord, fear torments me. Therefore let my noble lord permit me.

**King**—(*With hauteur*) My Queen, away with this fear. See-

If you thus become distressed, [what is the use of our mighty armies, which have occupied [all] the quarters and have made the [very] earth tremble [under their tread], what [the good] of Drona and the arrows of the Anga king

भीरु भ्रातृशतस्य मे<sup>१</sup> भुजवनच्छायासुखोपास्थिता  
त्वं दुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पद किं तव ॥ १७ ॥

**भानुमती**—अज्जउत्त, ण ह्नु मे किं वि आसङ्काकालणं तुह्नेसु सण्णिहिदेसु ।  
किं तु अज्जउत्तस्स एव्व मणोरहसपत्ति अहिणन्दामि । [ आर्यपुत्र, न खलु मे  
किमप्याशङ्काकारणं युष्मासु सनिहितेषु । कित्वायपुत्रस्यैव मनोरथसपत्ति-  
मभिनन्दामि । ]

**राजा**—आयि सुंदरि, एतावन्त एव मनोरथा यदहं दयितया संगतः स्वेच्छया  
विहरामीति । पश्य ।

प्रेमाबद्धस्तिमितनयनापीयमानाब्जशोभं  
लज्जायोगादविशदकथं मन्दमन्दस्मितं वा  
वक्त्रेन्दुं ते नियममुषितालककाङ्क्षाधरं वा  
पातुं वाञ्छा परमसुलभं किं नुँ दुर्योधनस्य ॥ १८ ॥  
( नेपथ्ये महान् कलकलः । सर्वे आकर्णयन्ति । )

[ that is, Karna ]? [O] timid one, you are the wife of the  
lord of lions, [namely], Duryodhana, residing with happiness  
in the shade of the forest of arms of my hundred brothers  
What can be the object of fear to you ? 17

**Bhānumatī**—Noble my lord, indeed there is no object of fear  
whatever to me when you are near. But I take delight in [and  
have consequently to pray for, by observing vows,] the fulfil-  
ment of the heart's desires of my noble lord himself

**King**—O beautiful one, thus far only [extend] my heart's desires  
that I should sport at will in company with my beloved. See.

[ I always entertain ] a longing to drink your moon-  
like face, by which the beauty of a lotus is being swallowed  
[ that is, outdone ] with the eyes packed with love and  
[ hence ] steady, which talks indistinctly through the feeling  
of bashfulness, or which [ shines ] with ever gentle smiles,  
or which is characterised by a lip that has lost its mark of  
alaktaka dye owing to the religious vow [ being observed by  
you ] What else possibly ( nu ) can be not easy to obtain  
by Duryodhana ? 18

( Behind the curtain a great noise All listen )

**भानुमती**—( सभय राजानं परिष्यज्य । ) परित्ताअडु परित्ताअडु अज्जउत्तो ।  
[ परित्रायता परित्रायतामार्थपुत्रः । ]

**राजा**—( समन्तादवलोक्य । ) प्रिये, अलं संप्रमेण । पश्य ।

दिक्षु व्यूढाङ्घ्रिपाङ्गस्तृणजटिलचलत्पांशुदण्डोऽन्तरिक्षे  
झाङ्कारी शर्कराल. पथिषु विटपिनां स्कन्धकाषैः सधूमः ।

प्रासादानां निकुञ्जेष्वभिनवजलदोद्धारगम्भीरधीर-

श्चण्डारम्भः समीरो वहति परिदिशं भीरु किं संप्रमेण ॥ १९ ॥

**सखी**—महाराओ पविसडु एदं दारुपव्वअप्पासादम् । उव्वेअकारी वसु अअं  
उत्थिदपरुसरअकलुसीकिदणअणो उम्मूलिदतरुवरसद्वित्तयमन्दुरापारिबिदवलह-  
तुल्लङ्गमपज्जाउलीकिदजणपद्वइ भीसणो समीरणो । [महाराजः प्रविशतु एतं दारु-  
पर्वतप्रासादम् । उद्देगकारी खल्वयमुत्थितपरुषरजःकलुषीकृतनयन उन्मूलिततरुवरशब्द-

**Bhānumatī**—( *Embracing the king in fright* ) May my noble lord  
protect [ me ], protect [ me ]

**King**—( *Observing all round* ) Darling, away with excitement. See .

Why this excitement, O timid one ? [ It is only ] a wind,  
terrible in its activity, [ that ] is blowing in every direction,  
[ the wind ] by which branches of trees ( *anghrupah* ) are  
scattered in [ various ] quarters, which is attended, in the  
air, by a moving column of dust bristling ( *jatula* ) with  
straw, which, on roads, produces a hissing hoarse sound  
and is charged with particles of sand ( *sarkarāla* ), which  
is accompanied by smoke [ proceeding ] from the stems of  
trees rubbing against one another, and which is deep and  
grave [ in its sound ], like the thundering of a fresh cloud,  
in the arbours of the palaces

19

**Friend**—May Your Majesty enter this palace standing on the  
[ artificial ] mountain of wood. Indeed, this terrible wind  
creates anxiety—[ the wind ] which causes distress ( *kaluṣīkṛta* )  
to the eye with the rough dust that has arisen, and which  
has thrown into disorder the thoroughfares ( *praddhātā* ) of men  
by [ the appearance thereon of ] the excellent ( *vallabha* ) horses

१ 'महाराज, आरोहीअडु एदं दारुपव्वअप्पासादम् ( महाराज, आरुह्यतामेतद्दारु-  
'पर्वतप्रासादम् )' जं. २ 'तुल्लङ्गमे ( तुल्लङ्गमैः )' गं-वू.



विचस्तमन्दुरापरिभ्रष्टवह्मभतुरङ्गमपर्याकुलीकृतजनपद्धतिभर्षिणः समीरणः । ]

राजा—( सहृषम् । ) उपकारि खल्विदं वात्याचक्रं सुयोधनस्य । यस्य प्रसादाद्यत्नपरित्यक्तनियमया देव्या संपादितोऽस्मन्मनोरथः । कथमिति ।

न्यस्ता न भ्रुकुटिर्न बाष्पसलिलैराच्छादिते लोचने

नीतिं नाननमन्यतः सशपथं नाहं स्पृशन् वारितः ।

तन्व्या मग्नपयोधरं भयवशादाबद्धमालिङ्गितं

भङ्गास्या नियमस्य भीषणमरुन्नाय वयस्यो मम ॥ २० ॥

तत्संपूर्णमनोरथस्य मे कामचारः संप्रति विहारेषु । तदितो दारुपर्वतप्रासादमेव गच्छामः ।

( सर्वे वात्याबाधां रूपयन्तः यत्नतः परिक्रामन्ति । )

राजा—

कुरु घनोरु पदानि शनैः शनैरयि विमुञ्च गतिं परिवेपिनीम् ।

which, being greatly (*u*) frightened by the crash of huge trees uprooted, have bolted off from their stables.

King—( *With joy* ) Indeed, this whirlwind has been the benefactor of Suyodhana, since (*yasya = yad asya*, idiomatically ) owing to its favour, our heart's longing is fulfilled by the Queen, who has abandoned her vow without any effort [ on our part ]. How [ do I prove this ] ?

No frown has been put on, the eyes have not been covered with tears, the face has not been turned in another direction, I was not prevented with oaths, from touching her. [ But ] under the influence of fear an embrace has been effected by the slender-bodied lady so [ closely ] as to make her breasts plunged [ as it were in my chest ] Is not the dreadful wind, who broke her vow, [ thus ] a friend of mine ? 20 .

So my heart's longing being fulfilled, I have now freedom to indulge (*kāmacārah*) in enjoyments Therefore, we proceed from here just to the palace on the mountain of wood

(*All, gesticulating pass from the whirlwind, move about with efforts*)

King:—

[O] lady of plump thighs, plant your feet slowly and slowly.

Give up your trembling gait, (darling). [O] woman of

सुतेनु बाहुलतोपरिबन्धनं मम निपीडय गाढमुरःस्थलम् ॥ २१ ॥

(प्रवेशं रूपयित्वा ।) प्रिये, अलब्धावकाशः समीरगः संवृतत्वादभंगृहस्य । विस्रब्ध-  
मुन्मीलय चक्षुस्त्वृष्टरेणुनिकरम् ।

**भानुमती**—(सहर्षम् ।) दिष्टे मा इह दाव उग्रादसमीरणो ण बाधेइ । [ दिष्टेयहं  
तावदुत्पातसमीरणो न बाधते । ]

**सखी**—आरोहणसंभमणिस्सहं पिससहीए ऊरुजुअलम् । ता कीस दाणीं  
महाराओ आसणवेदीं ण भूसेदि । [ आरोहणसभ्रमनिःसह प्रियसख्या ऊरुयुगलम् ।  
तत्कस्मादिदानी महाराज आसनेवेदी न भूषयति । ]

**राजा**—(देवीमवलोक्य ।) भवति, अनलमेवापकृत वात्यासंभ्रमेण । तथा हि ।

रेणुर्बाधां विधत्ते तनुरपि महती नेत्रयोरायतत्वा-

दुत्कम्पोऽल्पोऽपि पीनस्तनभरितमुरः क्षिप्तहारं दुनोति ।

ऊर्वोर्मन्देऽपि याते पृथुजघनभराद्वेपथुर्वर्धतेऽस्या

beautiful body, closely embrace my broad chest, making  
your creeper-like arms the upper ligature [thereof]. 21

( *Gesticulating entrance* ) Darling, the wind has no access [here],  
the inner chamber being well ( *sam* ) closed Open your eyes  
with [perfect] security ( *usrabdhām* ), wiping off the collection  
of dust [therefrom].

**Bhānumati**—I am glad here at least ( *tāvat* ) the portentous  
wind does not torment [us]

**Friend**—The two thighs of my dear friend have become power-  
less owing to the hurry of ascent. Why then does Your Majesty  
not adorn the raised ground ( *vedih f* ), serving as a seat, now ?

**King**—( *Observing the queen* ) Noble lady, the excitement [caused]  
by the whirlwind has done [you] no small harm, certainly  
( *eva* ) So indeed,

The [amount of] dust, though small, causes great tor-  
ment owing to the expansiveness of her eyes. Tremor,  
though slight, pains her bosom, weighted as it is with plump  
breasts, so [much] as to heave up her necklace. The trem-  
bling of her thighs increases, though her gait is slow, owing  
to the heaviness of her big buttocks. The whirlwind, helped

वात्या खेदं मृगाक्ष्याः सुचिरमवयवैर्दत्तहस्ता करोति ॥ २२ ॥

( सर्वे उपविशन्ति । )

राजा—तत्किमित्यनास्तीर्णं कठिनाशिलातलमध्यास्ते देवी ।

लोलांशुकस्य पवनाकुलितांशुकान्तं

त्वद्दृष्टिहारि मम लोचनबान्धवस्य ।

अध्यासितुं तव चिरं जघनस्थलस्य

पर्याप्तमेव करुभोरु ममोरुयुग्मम् ॥ २३ ॥

( प्रविश्य पटाक्षेपेण सभ्रान्तः । ) कञ्चुकी—देव, भयं भयम्—

( सर्वे सार्तङ्कं पश्यन्ति )

राजा—केन ।

कञ्चुकी—भीमेन—

राजा—कस्य ।

कञ्चुकी—भवतः—

as it is by the limbs of [this] fawn-eyed lady, is causing  
[her] pain [rather] too long

22

( All sit down )

King—Then why is it that the queen is sitting on the hard slab  
of stone, which has no covering ?

[O] lady of graceful, tapering and fleshy thighs, my two  
thighs, the skirt of whose garment is disordered by the  
wind and which [hence] are [so] attractive to your eyes, are  
quite sufficient for your huge (*stulam*) buttocks to rest upon  
for a long time—[your buttocks] which have their garment  
fluttering [in the wind] and which [hence] are so pleasing  
to my eyes!

23

( Entering with a toss of the curtain, bewildered )

Chamberlain—Your Majesty, broken, [indeed] broken—

( All gaze [at him] in fear )

King—By whom ?

Chamberlain—By the dreadful—[also punningly—By Bhīma,  
the second Pāṇḍava ]—

King—Whose ?

Chamberlain—Of Your Majesty—

राजा—आः, किं प्रलपसि ।

भानुमती—अज्ज, किं अणिद्वं मन्तेसि । [ आर्य किमनिष्ट मन्त्रयसे । ]

राजा—धिवप्रलापिन्, वृद्धापसद, कोऽयमय ते व्यामोहः ।

कञ्चुकी—देव, न खलु कश्चिद्व्यामोहः । सत्यमेव ब्रवीमि ।

भग्नं भीमेन भवतो मरुता रथकेतनम् ।

पतित किङ्किणीकाणबद्धाक्रन्दमिव क्षितौ ॥ २४ ॥

राजा—बलवत्समीरणवेगात् कम्पिते भुवने भग्नः स्यन्दनकेतुः । तत्किमित्युद्धतं प्रलपसि भग्नं भग्नमिति ।

कञ्चुकी—देव न किञ्चित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो देव इति स्वामिभक्तिर्मा मुखरयति ।

भानुमती—अज्जउत्त, अन्तरीअदु एद पसण्णबह्णवेदधोसेण । [ आर्यपुत्र, अन्तर्यतामेतत् प्रसन्नब्राह्मणवेदधोषेण । ]

राजा— ( सावशम् । ) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

King—Ah, what are you raving ?

Bhānumatī—Worthy Sir, what unwelcome thing are you saying ?

King—Fie ! [ You ] raver, wretch of an old man, what infatuation has to-day [ overtaken ] you ?

Chamberlain—No infatuation whatsoever ! I am telling [ you ] exactly the truth.

The flag of Your Majesty's chariot was broken by the dreadful wind [ and it ] fell on the ground, uttering, as it were, a cry of lamentation, through the jingling of its bells.

24

King—When the whole world was shaken by the vehemence of the powerful wind, [ it is not surprising that ] the flag of my chariot was broken. Then why do you thus impudently rave ' Broken, [ indeed ], broken ? '

Chamberlain—Your Majesty, nothing at all [ is meant to be impudent here ]. But, in order to allay this evil omen, Your Majesty should be requested—thus devotion to my Master prompts me to speak.

Bhānumatī—Noble my lord, let this be averted by the loud recital of the Vedas by Brāhmanas, pleased [ with dakṣiṇās ].

King—( Disdainfully ) Well, go. Report [ the matter ] to [ our ] priest, Sumitra.

कञ्चुकी—यदाज्ञापयति देवः । ( निष्क्रान्तः । )

( प्रविश्य । ) प्रतीहारी —( सोद्देगमुपसृत्य । ) जअदु जअदु महाराओ । महाराज महादेवी वखु एसा सिन्धुराअमादा दुस्सला अ पडिहारभूमीए चिट्ठिदि । [ जयतु जयतु महाराजः । महाराज, महादेवी खल्वेषा सिन्धुराजमाता दुःशला च प्रतीहार-भूमौ तिष्ठति । ]

राजा—( किञ्चिद्विचिन्त्यात्मगतम् । ) किं जयद्रथमाता दुःशला चेति । कञ्चि-  
दभिमन्युवधामार्षितैः पाण्डुपुत्रैर्न किञ्चिदत्याहितमाचेष्टितं भवेत् । ( प्रकाशम् । )  
गच्छ । प्रवेश्य शीघ्रम् ।

प्रतीहारी —जं देवो आणवेदि । [ यद्देव आज्ञापयति । ] ( निष्क्रान्ता )

( ततः प्रविशति सभ्रान्ता जयद्रथमाता दुःशला च । )

( उभे सास्र दुर्योधनस्य पादयोः पततः । )

माता—परित्ताअदु परित्ताअदु कुमालो । [ परित्रायता परित्रायता कुमारः । ]

( दुःशला रोदिति । )

राजा—( ससभ्रममुत्थाप्य । ) अम्ब, समाश्वसिहि । किमत्याहितम् । अपि  
कुशलं समराङ्गणेष्वप्रतिरथस्य जयद्रथस्य ।

माता—जाद, कुदो कुशलम् । ( जात, कुतः कुशलम् । )

राजा—कथमिव ।

Chamberlain—As Your Majesty commands ( Goes out )

( Entering ) Door-Keeper—( Approaching in distress ) May victory attend Your Majesty, may victory attend! Your Majesty, here the great queen, mother of the king of the Sindhus [that is, of Jayadratha], and Dussalā, are waiting at the region of the gate. King—( Meditating a little To himself ) What, the mother of Jayadratha, and Dussalā also! May I hope ( kaccit ) that the sons of Pāndu, enraged at the slaughter of Abhimanyu, have not done some calamitous deed? ( Aloud ) Go. Enter [them] quickly.

( Then enter the mother of Jayadratha, in excitement, and Dussalā Both in tears fall at Duryodhana's feet )

Mother—Let the young Prince protect, protect!

( Dussalā sheds tears )

King—( Getting up in haste ) Mother, take courage, take courage. What is [the cause of] your terror? Is it all well, on the fields of battle, with Jayadratha, the unrivalled chariot-warrior?

Mother—Dear child, how can it be well?

King—How possibly ( wa ).

माता—( साशङ्कम् । ) अज्ज वसु पुत्तवहामरिसिदेण गण्डीविणा अणत्थमिद्वे दिवहणाहे तस्स वहो पडिण्णादो । [ अद्य खलु पुत्रवधामर्षितेन गाण्डीविनानस्त-  
मिते दिवसनाथे तस्य वयः प्रतिज्ञातः । ]

राजा—( सस्मितम् । ) इदं तदश्रुकारणमम्बाया दुःशलायाश्च । पुत्रशोका-  
दुन्मत्तस्य किरीटिनः प्रलपैरेवमवस्था । अहो मुग्धत्वमबलानां नाम । अम्ब,  
कुतं विषादेन । वत्से दुःशले, अलमश्रुपातेन । कुतश्चायं तस्य धनंजयस्य  
प्रभावो दुर्योधनबाहुपरिघरक्षितस्य महाराजजयद्रथस्य विपत्तिमुत्पादयितुम् ।

माता—जाद, जाद, दे हि पुत्तबन्धुवहामरिसुहृद्विदकोवाणला अणपेक्खिद-  
सरीरा वीरा परिक्रामन्ति । [ जात, जात, ते हि पुत्रबन्धुवधामर्षोद्दीपितकोपानला  
अनपेक्षितशरीरा वीराः परिक्रामन्ति । ]

राजा—( सोपहासम् । ) एवमेतत् । सर्वजनप्रसिद्धैवामर्षिता घाण्डवानाम् । पश्य ।  
हस्ताकृष्टविलोककेशवसना दुःशासनेनाज्ञया  
पाञ्चाली मम राजचक्रपुरतो गौर्गौरिति व्याहृता ।

**Mother**—( *With apprehension* ) To-day, indeed, the wielder of the Gāndīva bow [ that is, Arjuna ] enraged at the murder of his son, has vowed his [ that is, Jayadratha's ] slaughter, while the sun has not set [ that is, before it sets ]

**King**—( *With a smile* ) Is this that cause [ which brings forth ] tears in my Mother and Duśśalā ? Is such your plight by the ravings of Kīrītīn, who is maddened by grief for his son ? Oh, the well-known ( *nāma* ) simple-mindedness of women ! Mother, away with dejection Dear Duśśalā, enough of shedding tears. Whence came this prowess of that Dhanañjaya to cause calamity to the great king, Jayadratha, protected by the bolt of Duryodhana's arm ?

**Mother**—Dear child, [O] dear child, indeed those warriors, with the fire of their anger enkindled by their impatience ( *amarśah* ) at the slaughter of their son and kinsman, are moving about, regardless of [ the safety of ] their bodies.

**King**—( *With derision* ) So it is ! The unforgivingness of the Pāṇḍavas is already ( *eva* ) known to all people ! See.

Pāñcālī, whose hair and garment were pulled by Duśśāsana at my command and had [ consequently ] become loose, was addressed as 'A cow, [ helpless like ] a cow' in the presence of an assemblage of kings ! Was not the son

तस्मिन्नेव स किं नु गाण्डिवधरो नासीत् पृथानन्दनो

यूनः क्षत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् ॥ २५ ॥

**माता**—असमत्पण्डिणाभारस्य आप्पवहो से पण्डिणादो । [ असमाप्तप्रतिज्ञा-  
भारस्यात्मवधोऽस्य प्रतिज्ञातः । ]

**राजा**—यद्येवमलमानन्दस्थानेऽपि ते विषादेन । ननु वक्तव्यमुत्सन्नः सानुजो  
युधिष्ठिर इति । अन्यच्च मातः, का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुशत-  
परिवारवर्धितमहिम्नः कृतकर्णद्रोणाश्वत्थामादिमहारथपराक्रमद्विगुणीकृतनिराव-  
रणविक्रमस्य नामापि गृहीतु ते तनयस्य । अयि सुतपराक्रमानभिज्ञे,

धर्मात्मज प्रति यमौ च कथैव नास्ति

मध्ये वृकोदरकिरीटभृतोर्बलेन ।

एकोऽपि विस्फुरितमण्डलचापचक्र

of Prthā, the wielder of the Gāndīva bow, present at that very  
[time], tell me (*nu*)? Was not that [namely, Duśśāsana's  
action] a [proper] cause for anger to a youth, born in the  
family of Ksatriyas and skilled [in the use of arms]? 25

**Mother**—[And] he has vowed self-slaughter in case he failed to  
carry out the responsibility of his [first] vow

**King**—If so, enough of your grieving over a matter, at which  
you should on the contrary (*api*), rejoice Why, you should  
[rather] say that Yudhisthira along with his brothers is now  
uprooted And moreover, [O] Mother, what power has Dhanañjaya,  
or any other, to utter [with intent to injure] even the name of  
your son, whose prowess is augmented by the circle (*parivārah*)  
of the hundred Kurus and whose unresisted (*nrāvarana*) valour  
is doubled by the bravery of such great chariot-warriors as Kṛpa,  
Karna, Drona and Aśvatthāman. O [you] who not fully (*abhu*)  
comprehend the valour of your son,

Not even (*eva*) the talk can be [entertained] with  
regard to the son of Dharma [that is, Yudhisthira] and the  
twins [that is, Nakula and Sahadeva, as being the possible  
successful adversaries of Jayadratha] Out of the [remain-  
ing two, namely,] Vṛkodara and Kiritin, which one at all  
(*api*) is able, as far as strength goes, to advance with an

कः सिन्धुराजमभिषेणयितुं समर्थः ॥ २६ ॥

**भानुमती**—अज्जउत्त, जहवि एव्वं तहवि गुरुकिदपडिण्णाभारो ट्ठाणं क्खु सङ्काए । [ आर्यपुत्र, यद्यप्येवं तथापि गुरुकृतप्रतिज्ञाभारः स्थानं खलु शङ्कायाः । ]

**माता**—साहु, कालोइदं भणिअं भानुमदीए । [ साधु, कालोचित भणित भानुमता । ]

**राजा**—आः, ममापि नाम दुर्योधनस्य शङ्कास्थानं पाण्डवाः । पश्य ।

कोदण्डज्याकिणाद्धैरगणितरिपुभिः कङ्कटोन्मुक्तदेहैः

श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिमुत्पादयद्भिः ।

रेणुग्रस्तार्कभासां प्रचलदासिलतादन्तुराणा बलाना-

माक्रान्ता भ्रातृभिर्मै दिशि दिशि समरे कोटयः संपतन्ति ॥ २७ ॥

अपि च भानुमति, विज्ञातपाण्डवप्रभावे, किं त्वमप्येवमाशङ्कसे । पश्य

army against the king of the Sindhus, when his encircled  
bow shines in its orb ?

26

**Bhānumatī**—Noble my lord, even though it be so, yet he is no doubt an object of terror, inasmuch as the responsibility of the vow he has taken is heavy [ and consequently he is expected to try his utmost to discharge it ].

**Mother**—Well [ done ], Bhānumatī has said something [ quite ] appropriate for the occasion.

**King**—Ah, even to me, Duryodhana, [ can ] the Pāṇḍavas possibly ( *nāma* ) [ be ] an object of terror ? See.

Crores of troops, that have shut out (*grasta*) the light of the sun by the [ clouds of ] dust [ raised by them ] and that are bristling with (*dantura*) the sharp swords being flourished, fly away in every direction when overpowered in battle by my brothers, who possess the marks of scars [ produced ] by the string of the bow, who care not [ a straw ] for their enemies, and have [ consequently ] discarded [ the use of ] armours for their bodies and who with their mutual umbrellas closely touching one another, create [ in the mind of an on-looker ] the illusion of a forest of white lotuses. 27

Moreover, O Bhānumatī, knowing [ full well ] as you do the prowess of the Pāṇḍavas, how is it that you also apprehend in this way ? See



दुःशासनस्य हृदयक्षतजाम्बुपाने  
दुर्योधनस्य च यथा गदयोरुभङ्गे ।  
तेजस्विनां समरमूर्धनि पाण्डवानां  
ज्ञेया जयद्रथवधेऽपि तथा प्रतिज्ञा ॥ २८ ॥

कः कोऽत्र भोः । जैत्रं मे रथमुपकल्पय तावत् । यावद्दहमपि तस्य प्रगल्भपा-  
ण्डवस्य जयद्रथपरिरक्षणेनैव मिथ्याप्रतिज्ञावैलक्ष्यसंपादितमशस्त्रपूत मरणमु-  
पदिशामि ।

( प्रविश्य । ) कञ्चुकी—देव,

उद्धातकणितविलोलहेमघण्टः  
प्रालम्बद्विगुणितचामरप्रहासः ।  
सज्जोऽयं नियमितवल्गिताकुलाश्वः  
शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

राजा—देवि, प्रविश त्वमभ्यन्तरमेव । ( ‘ यावद्दहमपि तस्य प्रगल्भपाण्डवस्य ’—  
इत्यादि पठन् परिक्रामति । )

( निष्क्रान्ताः सर्वे । )

इति द्वितीयोऽङ्कः

As was the vow of the high-spirited Pāndavas to drink  
the blood [lit the water arising from a wound] from the  
heart of Duśśāsana, and to break with a mace the thighs of  
Duryodhana, so must also [their vow] to kill Jayadratha,  
at the head of the battle, [be supposed to be] ! 28

Halloa ! who, who is here ? Just make ready my victorious  
chariot so that I also, even by protecting Jayadratha, shall  
advise that boastful Pāndava [how to effect his] death, unhal-  
lowed by weapon, which [I know] he must bring about in shame  
( *vailaksyam* ) at his vow having turned out false.  
( *Entering* ) Chamberlain—Your Majesty,

Here is your chariot ready—[the chariot] whose oscilla-  
ting ( *vilola* ) golden bells jingle at [every] jolt, the laugh  
[that is, the white brilliance] of whose chowries is doubled  
by garlands [of flowers hanging from its top], whose  
horses are chafing ( *ākula* ) at their trotting ( *valgata* ) being  
checked, and which puts an end to the enemies' fondest  
desires 29

King—My Queen, enter you the inner apartment itself.  
( *Moves about, saying* 'So that I also, even by protecting etc' )  
( *All go out* )

## तृतीयोऽङ्कः

( ततः प्रविशति विकृतवेषा राक्षसी । )

राक्षसी—( विकृत विहस्य । सपरितोषम् । )

हृदमाणुशमंशभोजने कुम्भशहस्रं वशाहिं शंचिए ।

अणिशं अ पिवामि शोणिअं वलिशशदं शमले हुवीअदु ॥ १ ॥

( नृत्यन्ती सपरितोषम् । ) जइ सिन्धुलाअवहदिअहे विअ दिअहे दिअहे शमलकम्म पडिवज्जइ अज्जुणे तदो पज्जत्तभलिदकोट्टागाले मंशशोणिएहिं मे गेहे हुवीअदि । ( परिक्रम्य दिशोऽवलोक्य । ) अह कहिं क्खु गदे मे लुहिलप्पिए हुवीअदि । होदु । शद्दावइश दाव । अले लुहिलप्पिआ लुहिलप्पिआ, इदो एहि ।

[ हतमानुषमांसभोजने कुम्भसहस्र वसाभिः सचितम् ।

अनिशं च पिबामि शोणित वर्षशत समरो भवतु ॥

( नृत्यन्ती सपरितोषम् । ) यदि सिन्धुराजवधदिवस इव दिवसे दिवसे समरकर्म प्रतिपद्यतेऽर्जुनस्ततः पर्याप्तभरितकोष्ठागार मांसशोणितैर्मे गृह भविष्यति । ( परिक्रम्य दिशोऽवलोक्य । ) अथ क्व खलु गतो मे रुधिरप्रियो भविष्यति । भवतु । शद्दायिष्ये तावत् । अरे रुधिरप्रिय रुधिरप्रिय, इत एहि । ]

( ततः प्रविशति तथाविधो राक्षसः । )

राक्षस.—( श्रमं नाटयन् । )

## ACT III

( *Then enters a demoness in hideous dress* )

**Demoness**—( *Laughing hideously With gratification* )

In feasting upon the flesh of men killed, a hundred pitchers have been stored full of fat. And incessantly am I drinking blood. May the battle continue for a hundred years !

( *Dancing with glee* ) If Arjuna were to achieve battle-work day after day, as on the day of the slaughter of the Sindhu-king, then my house would have its store-room filled to overflowing ( *pariṣṭāpta* ) with flesh and blood. ( *Moving about and observing the quarters* ) Now, where could indeed my Rudhirapriya have gone ? Well. I shall just call upon [ him ] O Rudhirapriya, Rudhirapriya, come here.

( *Then enters a demon of that kind* )

**Demon**—( *Gesticulating fatigue* )

पञ्चगहदाणं मंशए जइ उण्हे लुहिले अ लब्भइ ।  
ता एशे मह पलिइशमे वसणमेत्तं एव्व लहु णइशइ ॥ २ ॥  
[ प्रत्यग्रहताना मास यद्युष्णं रुधिर च लभ्येत ।  
तदेष मम परिश्रमः क्षणमात्रमेव लघु नश्येत् ॥ ]

( राक्षसी पुनर्व्याहरति । )

राक्षसः—( आकर्ण्य । ) अले के मं शद्वावेदि । ( विलोक्य । ) कहं पिया मे वशागन्धा । ( उपसृत्य । ) वशागन्धे, कीश मं शद्वावेशि ।

लुहिलाशवपाणमत्तिए लणहिण्डन्तस्खलन्तगत्तिए ।

शद्वाआशि कीश मं पिए पुलिशशहइशं हदं शुणीअदि ॥ ३ ॥

[ अरे का मा शब्दायते । ( विलोक्य । ) कथं प्रिया मे वसागन्धा । ( उपसृत्य । ) वसागन्धे, कस्मान्मा शब्दायसे ।

रुधिरासवपानमत्ते रणहिण्डनस्खलद्वात्रि ।

शब्दायसे कस्मान्मां प्रिये पुरुषसहस्र हतं श्रूयते ॥ ]

राक्षसी—अले लुहिलप्पिआ, एदं वखु मए तुह कालणादो पञ्चगहदइश कइशवि लाएशिणो प्पहुदवशाशिणेहचिक्कणं कोण्हं णवलुहिलं अगमंशं अ आणीदम् । ता पिवाहि णम् । [ अरे रुधिरप्रिय, इदं खलु मया तव कारणात् प्रत्यग्रहतस्य कस्यापि राजर्षेः प्रभूतवसालेहचिक्कणं कोष्णं नवरुधिरमग्रमाप्तं चानीतम् । तात्पचित्तम् । ]

If the flesh and warm blood of the newly (*pratyagra*) killed were to be secured, then this my exhaustion would quickly vanish for only a moment at least (*eva*)

2

( *The demoness calls out again* )

Demon—( *Listening* ) Oh, who is calling out to me ? ( *Observing* ) How, my beloved, *Vasāgandhā*. ( *Approaching* ) *Vasāgandhā*, why are you calling out to me ?

[ O you ] beloved, who are intoxicated with the beverage in the form of blood, whose limbs are faltering owing to [ constant ] wanderings in the battle, why do you call out to me ? It is rumoured that a thousand men are killed

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Demoness—O *Rudhirapriya*, here indeed have I brought, for your sake slightly (*ku*) warm, fresh blood, only owing to the greasiness (*snehah*) of abundant fat, and flesh about the heart (*āgramāṁsam*), belonging to some royal sage recently killed. Therefore quaff this off

**राक्षसः**—( सपरितोषम् । ) वशागन्धे, शुद्ध । शोहण तु ए किदम् । बलि अम्हि पिवाशि ए । ता उवणेहि । [ वसागन्धे, सुष्टु । शोभन त्वया कृतम् । बलवदस्मि पिपासितः । तदुपनय । ]

**राक्षसी**—अले लुहिलपिआ, एदिशे वि णाम हदणलगअतुलङ्गमशोणि- अवशाशमुद्दुशं चले शमले पडिब्भमन्ते तुमं पिवाशि ए शित्ति अच्चलिअम् अच्चलिअम् । [ अरे रुधिरमिय, ईदृशेऽपि नाम हतनरगजतुरङ्गशोणितवसासमुद्रदुः- संचरे समरे परिभ्रमस्त्व पिपासितोऽसीत्याश्चर्यमाश्चर्यम् । ]

**राक्षसः**—अइ शुत्थिदे, णं पुत्तशोअशन्तत्तहिअअं शामिणीं हिडिम्बादेवीं पेक्खिखडुं गदह्मि । [ आथ सुस्थिते, ननु पुत्रशोकसतप्तहृदया स्वामिनीं हिडिम्बादेवीं प्रेक्षितुं गतोऽस्मि । ]

**राक्षसी**—लुहिलपिआ, अज्जवि शामिणीए हिडिम्बादेवीए घडुक्कअशोए ण उप- शमइ । [ रुधिरमिय, अद्यापि स्वामिन्या हिडिम्बादेव्या घटोत्कचशोको नोपशाम्यति । ]

**राक्षसः**—वशागन्धे, कुदो शे उवशमे । केवलं अहिमण्णुशोअशमाणदुक्खाए शुभद्विदेवीए जण्णशेणीए अ कधं कधं वि शमाइशाशीअदि । [ वसागन्धे, कुतोऽस्या उपशमः । केवलमभिमन्युशोकसमानदुःखया सुभद्रादेव्या याज्ञसेन्या च कथं कथमपि समाश्वास्यते । ]

**Demon**—( *With gratification* ) Bravo, Vasāgandhā! Well have you done. I am awfully thirsty Bring [it] then.

**Demoness**—O Rudhirapriya, wonder, [indeed] wonder it is that while wandering about on even such a battle-field, to be sure ( *nāma* ), as has been rendered difficult of passage ( *dussañcara* ) by a sea of blood and fat of men, elephants and horses that are slain you have become thirsty.

**Demon**—O [you] who are [here] well at ease, why, I had gone to see our Mistress, Queen Hidimbā, whose heart is tormented by grief for her son.

**Demoness**—Rudhirapriya, is not the grief of our Mistress Queen Hidimbā, yet allayed?

**Demon**—Whence can she have mitigation [of her grief]? Only she is being consoled with great difficulty by Queen Subhadra whose agony is equal [to hers] owing to grief for Abhimanyu, and by Yājñaseni.

राक्षसी—लुहिलपिआ, गेणह एदं हत्थिशिलक्कवालशंचिअं अगमंशोवदंशम् ।  
पिवाहि णवशोणिआशवम् । [ रुधिरप्रिय, गृहाणैतद्धस्तिशिरःकपालसंचितमग्रमां-  
सोपदंशम् । पिब नवशोणितासवम् । ]

राक्षसः—( तथा कृत्वा । ) वशागन्धे, अह किअप्पहूदं तुए शंचिअं लुहिलं  
अगमंशं अ । [ वसागन्धे, अथ क्रियत्प्रभूत त्वया संचित रुधिरमग्रमांस च । ]

राक्षसी—अले लुहिलपिआ, पूर्वशंचिअं तुमं वि जाणाशि जेव्व । णवशंचिअं  
शिणु दाव । भअदत्तशोणिएहि कुम्भे शिन्धुलाअवशाहिं कुम्भे दुवे दुवदम-  
च्छाहिवभूलिश्शवशोमदत्तवह्नीअप्पमुहाणं णलिन्दाणं अण्णाणं वि पाकिदपुलि-  
शाणं लुहिलमंशेहिं पुलिदाइं घटशदाइं अशंकसाइं शन्तिमेगेहे । [ अरे रुधिरप्रिय,  
पूर्वसंचितं त्वमपि जानास्येव । नवसंचितं शृणु तावत् । भगदत्तशोणितैः कुम्भः  
सिधुराजवसाभिः कुम्भौ द्वौ द्रुपदमत्स्याधिपभूरिश्रवःसोमदत्तबाल्मीकिप्रमुखाणा नरेन्द्रा-  
णामन्येषामपि प्राकृतपुरुषाणा रुधिरमांसैः पूरितानि घटशतान्यसंख्यानि सन्ति मेगेहे । ]

राक्षसः—( सपरितोषमालिङ्ग्य ) शाहु शुग्घलिणिए, शाहु । इमिणा दे  
शुग्घलिणित्तणेण अज्ज उण शामिणीए हिडिम्बादेवीए शंविहाणेण अ प्पणटुं  
मे जम्मदालिद्दम् । [ साधु सृगृहिणि, साधु । अनेन ते सुगृहिणीत्वेनाद्य पुनः

**Demoness**—Take this condiment (*upadamsah*) of flesh about  
the heart, collected in the skull of an elephant. Drink this beve-  
rage of blood.

**Demon**—( *So doing* ) *Vasāgandhā*, how much blood and excellent  
flesh have been stored by you ?

**Demoness**—O *Rudhirapriya*, you also know already the  
previous collection. Just listen to the new store. One pitcher  
[filled] with the [profuse] blood of *Bhagadatta*, two pitchers  
with the fat of the *Sindhu* king and numberless hundreds of  
vessels, filled with blood and flesh of kings, chief among whom  
are *Drupada*, lord of the *Matsyas*, *Bhūriśravas*, *Somadatta* and  
*Bālīhika*, also of other ordinary men, there are [lying] in my  
house

**Demon**—( *Embracing [her] with gratification* ) Bravo, good  
housewife, bravo ! By this excellent housewifery of yours and  
again by the command (*samvudhānam*) of our Mistress, Queen  
*Hidimbā* [given] to-day, my poverty [which has continued]

स्वामिन्या हिडिम्बादेव्याः सविवानेन च प्रनष्ट मे जन्मदारिद्र्यम् । ]

**राक्षसी**—लुहिलपिआ, केलिशे शामिणीए शंविहाणए किदे । [ रुधिरप्रिय, कीदृश स्वामिन्या संविधान कृतम् । ]

**राक्षसः**—वशागन्धे, आणत्ते वखु हग्गे शामिणीए हिडिम्बादेवीए जह लुहिल-  
पिआ अज्जप्पहुदि तुए अज्जउत्तभीमशेणइश पिट्ठदोऽणुपिट्ठ शमले आहिण्ड-  
दव्वं त्ति । ता तइश अणुमग्गमिणो हअमाणुशशोणिअणइदंशणप्पणट्ठुभु-  
क्खापिवाशइश इह एव्व मे शग्गलोओ हुवीआदि । तुमं वि विशद्धा भविअ  
लुहिलवशाहि कुम्भशहइशं शंचेहि । [ वसागन्धे, आज्ञप्तः खल्वह स्वामिन्या  
हिडिम्बादेव्या यथा रुधिरप्रिय, अद्यप्रभृति त्वया आर्यपुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठ  
सत्वर आहिण्डितव्यमिति । तत्तस्यानुमार्गगामिनो हतमानुषशोणितनदीदर्शनप्रनष्टबु-  
भुक्षापिपासस्येदैव मे स्वर्गलोको भविष्यति । त्वमपि विस्रब्धा भूत्वा रुधिरवसाभिः  
कुम्भसहस्रं संचितु । ]

**राक्षसी**—लुहिलपिआ, किंणिमित्तं कुमालभीमशेणइश पिट्ठदो आहिण्डादि ।  
[ रुधिरप्रिय, किनिमित्तं कुमारभीमसेनस्य पृष्ठत आहिण्डयते । ]

**राक्षसः**—वशागन्धे, तेण हि शामिणा विओदलेण दुइशाशणइश लुहिलं पाढुं  
पडिण्णादम् । त च अह्मेहिं लख्खशेहिं अणुप्पविशिअ पादव्वम् । [ वसागन्धे,

from the birth has disappeared.

**Demoness**—Rudhirapriya, what kind of command has been given by our Mistress ?

**Demon**—Vasāgandhā, I have indeed been ordered by our Mistress, Queen Hidimbā thus : ‘ Rudhirapriya, from to-day you should wander on the battlefield exactly in the wake of my noble lord, Bhīmasena.’ So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having vanished at the [ mere ] sight of a river of blood belonging to men killed. Be you at ease on your part and store up a thousand of pitchers with blood and fat.

**Demoness**—Rudhirapriya, for what purpose have you to wander in the wake of Prince Bhīmasena ?

**Demon**—Vasāgandhā, by that Master [ of ours, namely, ] Vrkodara, a vow of drinking the blood of Duśśāsana has been

तेन हि स्वामिना वृकोदरेण दुःशासनस्य रुधिरं पातु प्रतिज्ञातम् । तच्चास्माभी  
राक्षसैरनुप्रविश्य पातव्यम् । ]

राक्षसी—( सहर्षम् । ) शाहु शामिणीए, शाहु । शुशंविहाणे मे भत्ता किं ।  
[ साधु स्वामिनि, साधु । सुसविधानो मे भर्ता कृतः । ]

( नेपथ्ये महान् कलकलः । )

राक्षसी—( आकर्ण्य । ससभ्रमम् ) अले लुहिलपिआ, किं गु वसु एशे महन्ते  
कलअले शुणीअदि । [ अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकलः श्रूयते । ]

राक्षसः—( दृष्ट्वा । ) वशागन्धे, एशे वसु धिद्वज्जुण्णेण दोणे केशेशु आक-  
द्विअ अशिवत्तेण वावादीअदि । [ वसागन्धे एष खलु धृष्टद्युम्नेन द्रोणः केशेष्वकृ-  
ष्यासिपत्रेण व्यापाद्यते । ]

राक्षसी—( सहर्षम् । ) लुहिलपिआ एहि । गच्छिअ दोणइश लुहिलं पिबह्व ।  
[ रुधिरप्रिय, एहि । गत्वा द्रोणस्य रुधिरं पिबावः । ]

राक्षसः—( सभयम् ) वशागन्धे, बह्मणशोणिअं वसु एदं । गलअं दहन्ते दहन्ते  
पविशदि । ता किं एदिणा । [ वशागन्धे, ब्राह्मणशोणितं खल्वेतत् । गलं दहद्दहतं  
प्रविशति । तत्किमेतेन । ]

( नेपथ्ये पुनः कलकलः । )

taken And that blood has to be drunk by me, a demon, after  
having entered into his body.

Demoness—Well [ done ], my Mistress, well [ done ] My hus-  
band has been given a good command

( A great tumult behind the curtain )

Demoness—( Listening With confusion ) O Rudhirapriya, why  
indeed is this great uproar being heard ?

Demon—Vasāgandhā, here indeed, Drona, having been drag-  
ged by the hair is being killed by Dhṛstadyumna with a sharp  
sword.

Demoness—( With glee ) Rudhirapriya, come on. Let us go  
and drink the blood of Drona

Demon—( With fear ) Vasāgandhā, this is indeed the blood of  
a Brāhmana. [ It ] enters [ the belly ], burning the throat [ in so  
entering ].

( Again an uproar behind the curtain )

**राक्षसी**—लुहिलपिआ, पुणोवि एशे महन्ते कलअले शुणीअदि । [ रुधिरप्रिय.  
पुनरप्येष महान् कलकलः श्रूयते । ]

**राक्षस**—(नेपथ्याभिमुखमवलोक्य ।) वशागन्धे, एशे क्खु अइशत्थामे आकट्ठिदा-  
शिवत्ते इदो एव्व आअच्छदि । कदावि डुवदशुदलोशेण अम्हेवि वावादइइशइ ।  
ता एहि । अतिक्रमम्ह । [ वसागन्धे, एष खल्वश्वत्थामाकृष्टासिपत्र इत एवागच्छति ।  
कदाचिद् ड्रुपदसुतरोषेणावामपि व्यापादयिष्यति । तदेहि । अतिक्रमावः । ]

( निष्क्रान्तौ । )

**प्रवेशकः**

( ततः प्रविशत्याकृष्टखड्गः कलकलमाकर्णयन्नश्वत्थामा । )

**अश्वत्थामा**—

महाप्रलयमारुतक्षुभितपुष्करावर्तक-

प्रचण्डघनगर्जितप्रतिरवानुकारी मुहुः ।

रवः श्रवणभैरवः स्थगितरोदसीकन्दरः

कुतोऽद्यसमरोदधेरयमभूतपूर्वः पुरः ॥ ४ ॥

**Demoness**—Rudhirapriya, here again a great uproar is being heard.

**Demon**—( Looking towards the curtain ) Here indeed *Āśvatthāman*, with his sharp sword drawn, is coming in this very direction. Perhaps through anger against the son of Drupada, he may kill us also. Come on then. We shall pass on

( Both go out )

END OF INTERLUDE

( Then enters *Āśvatthāman* with sword drawn, listening to the uproar )

**Āśvatthāman**—

Wherefore [arises, so] frequently, in front [of me], to-day this unprecedented uproar from the ocean of the battlefield—[the uproar] which resembles the echo of the terrible and deep thunder of the *Puskarāvartaka* clouds, agitated by the violent (*mahā*) winds of world-destruction, which is frightful to the ear and which has filled the hollow (*kandaram*) between heaven and earth?

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१ 'शामिणीए हिडिम्बादेवीए आणात्ति कलेह (स्वामिन्या हिडिम्बादेव्या आज्ञप्ति



( विचिन्त्य । ) ध्रुवं गाण्डीविना सात्यकिना वृकोदरेण वा यौवनदर्पादतिक्रान्त-  
मर्यादेन परिकोपितस्तातः समुल्लङ्घ्य शिष्यप्रियतामात्मप्रभावसदृशमाचेष्टते ।  
तथा हि ।

यद् दुर्योधनपक्षपातसदृशं युक्तं यदस्त्रग्रहे  
रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य यत् सांप्रतम् ।  
लोके सर्वधनुष्मतामधिपतेर्यच्चानुरूपं रुषः  
'प्रारब्ध रिपुघ्नस्मरेण नियतं तत् कर्म तातेन मे ॥ ५ ॥

( पृष्ठतो विलोक्य । ) तत्कोऽत्र । रथमुपनयतु । अथवालमिदानीं मम रथप्रतीक्षया ।  
सशस्त्र एवास्मि सजलजलधरप्रभाभासुरेण सुप्रग्रहविमलकलधौतस्तरुणामुना  
स्वद्वेगेन । यावत् समरभुवमवतरामि । ( पारिक्रम्य वामाक्षिस्पन्दनं सूचयित्वा । )  
अये, कथं ममापि नामाश्वत्थान्नः समरमहोत्सवप्रमोदनिर्भरस्य तातविक्रमदर्शन-  
लालसस्यानिमित्तानि समरगमनविघ्नमुत्पादयन्ति । भवतु । गच्छामि । ( सावष्टम्भं

( *Deeply [in] thinking* ) Surely, my father, enraged by Gāndhivī-  
Sātyakī, or Vṛkodara, who has crossed his [proper] bounds in  
the pride of youth, is acting in a way befitting his prowess,  
leaving aside his [natural] love for pupils So indeed

My father, the devourer ( *ghasmarā* ) of enemies, has no  
doubt, commenced that operation, which befits his espousal  
of Duryodhana's cause, which is proper for his adoption of  
arms [as his profession], which is worthy of the prowess,  
[rendered] mighty on account of all the missiles having  
been obtained from [Parasu-] Rāma, and which is appro-  
priate to the wrath of the head of all the bow-wielders in  
the world. S

( *Looking behind* ) Who then is here ? Let [him] bring my  
chariot Or rather I must not ( *alam* ) wait for a chariot now.  
Armed I am already with this sword, shining with the splendour  
of a cloud filled with water and possessed of a handle of pure  
gold which is easy to grasp Let me just descend on the field  
of battle ( *Moving about Suggesting [by proper gesticulations]  
the throbbing of the left eye* ) Oh, how, evil omens create obstacle  
in going to the field of battle in the case of even me, Aśvatthāman,  
who am filled with joy at the great festival of battle and  
who am longing to witness [the display of] the valour of  
my father ! Let it be. I [will] go ( *Moving about with haughty*

वरिक्रम्याग्रतो विलोक्य । ) कथमवधीरितक्षात्रधर्माणामुज्झितसत्पुरुषोचितलज्जा-  
वगुण्ठनानां विस्मृतस्वामिसत्कारलघुचेतसां द्विरदतुरङ्गमचरणचारिणामगणित-  
कुलयशःसदृशपराक्रमव्रतानां रणभूमेः समन्तादपक्रामतामयं महान्नादो बलानाम् ।  
(निरूप्य ।) हा हा धिक्कष्टम् । कथमेते महारथाः कर्णादयोऽपि समरात् पराङ्मुखा  
भवन्ति । कथं नु ताताधिष्ठितानामपि बलानामियमवस्था भवेत् । भवतु संस्त-  
म्भयामि । भो भोः कौरवसेनासमुद्रवेलापरिपालनमहामहीधरा नरपतयः, कृतं  
कृतममुना समरपरित्यागसाहसेन ।

यदि समरमपास्य नास्ति मृत्यो-

र्भयमिति युक्तमितोऽन्यत्. प्रयातुम् ।

अथ मरणमवश्यमेव जन्तोः

किमिति मुधा मलिनं यशः कुरुध्वे ॥ ६ ॥

*steps and looking in front* ) How is it that this great uproar proceeds from the armies, flying away on all sides from the field of battle, [ the armies ] that have disregarded their duty as a warrior class, that have discarded the veil of shame [ so ] proper for good men, that have [ rendered ] their hearts ungrateful ( *laghu* ) by forgetting the honour done to them by their master, that [ usually ] fight on elephants, horses and foot [ but ] that [ now ] care not for their vows of valour [ so ] commensurable with the [ established ] reputation of their families. ( *Observing* ) Alas, alas, fie, woe ! How even these great chariot-warriors, Karna and others, turn their faces away from the battle-field ! How possibly could this be the plight of armies, though commanded ( *adhusthuta* ) by my father ? Well, I shall stop [ them. ] Oh, you, kings, the great mountains [ expected ] to protect the coastline ( *velā* ) of the ocean in the form of the Kaurava hosts enough, [ surely ] enough of this thoughtlessness in leaving the battle-field

If having abandoned ( *apāsya* ) the battle-field there were no fear of death, then ( *iti* ) it would be reasonable to go away elsewhere from here. But ( *atha* ) death, as you know ( *eva* ), necessarily overtakes [ every ] creature. Why then ( *iti* ) do you make your reputation sullied for nothing ? 6

अपि च ।

अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरौर्वायमाणे  
सेनानाथे स्थितेऽस्मिन् मम पितरि गुरौ सर्वधन्वीश्वराणाम् ।  
कर्णालं संभ्रमेण वज्रं कृप समरं मुञ्च हार्दिक्यं शङ्कां  
ताते चापद्वितीये वहति रणधुर को भयस्यावकाशः ॥ ७ ॥

( नेपथ्ये । ) कुतोऽद्यापि ते तातः ।

अश्वत्थामा—( श्रुत्वा । ) किं ब्रूय— ‘कुतोऽद्यापि ते तातः’ इति । ( सरोषम् । )  
आः क्षुद्रा भीरवः, कथमेव प्रलपतां वः सहस्रधा न दीर्णमनया जिह्वाया ।

दग्धु विश्वं दहनकिरणैर्नोदिता द्वादशार्का  
वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः ।  
छन्न मेघैर्न गगनतलं पुष्करावर्तकायैः  
पापं पापाः कथयत कथं शौर्यराशे. पितुर्मे ॥ ८ ॥

Moreover,

When my father, who acts the part of the submarine fire within the ocean-resembling hostile armies, which are consumed ( lit licked ) by his missiles that resemble flames, and who is the head of all the best bow-wielders, is here standing [ in the capacity of ] the Commander of the Forces, Karna away with excitement, Krpa, go to the battle-field, Hārdikya, give up [ all ] fear What scope is there for fear, while my father, with his bow for his companion, is bearing the brunt of the battle ? 7

( Behind the curtain ) Where is your father even now ?

Asvatthāman—( Listening ) What say you—‘Where is your father even now ?’ ( With rage ) Ah, mean cowards, how is it that your tongue does not get shattered in a thousand ways, as you rave in this way ?

The twelve suns have not arisen to burn down the universe with their blazing rays; nor have the seven winds, [ each ] divided into seven [ that is, forty-nine in all ] begun to blow in every quarter; the sky has not been overcast with clouds headed by the Puskarāvartakas. How [ then, O ] wretches, do you report evil tidings regarding my father, the heap of bravery ? 8

( प्रविश्य संभ्रान्तः सप्रहारः । ) सूतः—परित्रायतां परित्रायतां कुमारः । ( पादयोः पतति । )

अश्वत्थामा—( विलोक्य । ) अये, कथं तातस्य सारथिरश्वसेनः । आर्य, ननु त्रैलोक्यत्राणक्षमस्य सारथिरसि । किं मत्तः परित्राणामिच्छसि ।

सूतः—( उत्थाय । सकरुणम् । ) कुतोऽद्यापि ते तातः ।

अश्वत्थामा—( सवेगम् । ) किं तातो नामास्तमुपगतः ।

सूतः—अथ किम् ।

अश्वत्थामा—हा तात । ( मोहमुपगतः । )

सूतः—कुमार, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—( लब्धसंज्ञः सास्रम् । ) हा तात, हा सुतवत्सल, हा लोकत्रयैक-धनुर्धर, हा जामदग्न्यास्त्रसर्वस्वप्रतिग्रहप्रणायिन, क्वासि । प्रयच्छ मे प्रतिवचनम् ।

सूतः—कुमार, अलमत्यन्तशोकावेगेन । वीरपुरुषोचितां विपत्तिमुपगते पितरि त्वमपि तदनु रूपैव वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

( *Entering in excitement and with wounds on* ) **Charioteer**—Let the Prince protect [ me ], protect [ me ] ( *Falls at his feet* )

**Āśvatthaman**—Oh, how, [ he is ] Āśvasena, the charioteer of my father ! Worthy Sir, why, you are the charioteer of one who is capable of protecting the three worlds ! Why [ then ] do you seek protection from me ?

**Charioteer**—( *Rising Pathetically* ) Where is your father even now ?

**Āśvatthāman**—( *With agitation* ) Has my father, tell me ( *nāma* ), met his ruin ?

**Charioteer**—What then ?

**Āśvatthāman**—Alas, father ! ( *Faints away* )

**Charioteer**—Prince, take courage, take courage.

**Āśvatthāman**—( *Regaining consciousness. With tears* ) Alas, father, alas, [ so ] affectionate towards his son, alas, the chief bow-wielder in the three worlds, alas, [ you ] who loved to accept the all-in-all of Jāmadagnya, namely, his missiles, where are you ? Give me a reply [ to my lamentations ].

**Charioteer**—Prince, away with the extreme vehemence of sorrow. Your father having met death ( *vipattiḥ* ), worthy of a warrior, you also be happy, having crossed the ocean of sorrow just with the heroism worthy of him [ namely, a warrior ].

अश्वत्थामा— (अश्रूणि विमुच्य ।) आर्य, कथय कथय कथं तादृग्भुज-  
वीर्यसागरस्तातोऽपि नामास्तमुपगतः ।

किं भीमाद् गुरुदक्षिणां गुरुगदां भीमाप्रियः प्राप्तवान्

सूतः—शान्तं पापं शान्तं पापम् ।

अश्वत्थामा—

अन्तेवासिदयालुरुज्झितनयेनासादितो जिष्णुना ।

सूतः—कथमेवं भविष्यति ।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य निशितं धारापथं प्रापितः

सूतः—एतदपि नास्ति ।

अश्वत्थामा—

शङ्के नापदमन्यतः खलु गुरोरेभ्यश्चतुर्थादहम् ॥ ९ ॥

सूतः—कुमार,

**Asvatthāman**—( *Shedding tears* ) Worthy Sir, tell [ me ], tel  
[ me ], how even my father, the ocean of that kind of bravery of  
arms, possibly met his death ?

Did he, who loved Bhīma [ so much ], obtain from Bhīma

[ a blow with ] his terrific mace, as a gift to the preceptor ? 9 a

**Charioteer**—May sin be allayed, sin allayed !

**Asvatthāman**—

Was he [ then ], who was so compassionate to his pupils,  
overpowered by Jisnu [ that is, Arjuna ], who [ probably  
had then ] abandoned [ all ] moral precepts ? 9 b

**Charioteer**—How will this happen ?

**Asvatthāman**—

Was he brought within the sharp range of the edge of  
his Sudarśana by Govinda ? 9 c

**Charioteer**—This also has not happened

**Asvatthāman**—

Indeed, I fear not death of my father at [ the hands of ]  
'another fourth person besides these ? 9 d

**Charioteer**—Prince,

एतेऽपि तस्य कुपितस्य महास्रपाणेः  
 किं धूर्जटेरिव तुलामुपयान्ति संख्ये ।  
 शोकोपरुद्धहृदयेन यदा तु शस्त्र  
 त्यक्तं तदास्य विहितं रिपुणातिबोरम् ॥ १० ॥

अश्वत्थामा—किं पुनः कारणं शोकस्यास्त्रपरित्यागस्य वा

सूतः—ननु कुमार एव कारणम् ।

अश्वत्थामा—कथमहमेव नाम ।

सूतः—श्रूयताम् । ( अश्रूणि विमुच्य । )

अश्वत्थामा हत इति पृथग्यनुना स्पष्टमुक्त्वा ॥

स्वरं शेषे गज इति किल व्याहृतं सत्यवाचा ।

तच्छ्रुत्वासौ दधिततनयः प्रत्ययात्तस्य राज्ञः

शस्त्राण्याजौ नयनसालिलं चापि तुल्यं मुमोच ॥ ११ ॥

अश्वत्थामा—हा तात, हा सुतवत्सल, हा वृथामदर्थपरित्यक्तजीवित, हा

Can even these bear comparison in battle with him, who holds a great weapon in his hand and is enraged, as with Dhūrjati? But when, with his heart blocked with sorrow, he laid down his weapon, then the enemy perpetrated the extremely atrocious deed on him 10

**Āśvatthāman**—But what was the cause of his sorrow, or the abandonment of weapon?

**Charioteer**—Why, the Prince himself [was] the cause!

**Āśvatthāman**—How possibly could I myself [be the cause]?

**Charioteer**—Listen (*Shedding tears*)

Having said distinctly 'Āśvatthāman is killed,' the son of Prthā [that is, Yudhisthira], the [well-known] truth-speaker, uttered as I learn (*kīla*), in an indistinct tone (*svaram*), as a supplement [to his sentence] (*śreṣṭha*) [the word] 'the elephant' Having heard that, he [namely, Drona], who held his son [so] dear, relying on [the testimony of] that King, dropped down simultaneously his weapons and his tears in the [midst of the] battle. 11

**Āśvatthāman**—Alas, father, alas, [you] who were [so] affectionate towards your son, alas, [you] who in vain gave up your

द्रोणस्य चाद्य लिखितैरिव वीक्षितो ये ॥ १३ ॥

तत्कथं नु खलु वत्समद्य द्रक्ष्याम्यश्रुत्वथामानम् । अथ वा हिमवत्सारगुरुचेतासि  
ज्ञातलोकस्थितौ तस्मिन्न खलु शोकावेगमहमाशङ्के । किं तु पितुः परिभवमस-  
दृशमुपश्रुत्य न जाने किं व्यवस्यतीति । अथ वा

एकस्य तावत् पाकोऽयं दारुणो भुवि वर्तते ।

केशग्रहे द्वितीयेऽस्मिन्नूनं निःशेषिताः प्रजाः ॥ १४ ॥

( विलोक्य ) । तदयं वत्सस्तिष्ठति । यावदुपसर्पामि । ( उपसृत्य ससभ्रमम् । )  
वत्स, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—( सज्ञा लब्ध्वा । साक्षम् । ) हा तात, हा सकलभुवनैकगुरो,  
( आकाशे । ) युधिष्ठिर, युधिष्ठिर,

आ जन्मनो न वितथ भवता किलोक्त

न द्वेक्षि यज्जनमतस्त्वमजातशत्रुः ।

seizure of the hair of the daughter of Drupada at that time,  
and of Drona to-day. 13

How then can I possibly [bear] to see dear (*vatsah*) *Āśvatthā-*  
man to-day? Or rather, I do not indeed, expect vehemence of  
grief in him, whose heart is large and is possessed of the strength  
of the *Himālaya* mountain and who understands the [usual]  
state of affairs in the world. But I do not know what he will  
set about on hearing the undeserved insult to his father.  
Or rather,

Here is already (*tāvat*) [to be seen] on earth, the dread-  
ful result of one [seizure of hair]. [And now] when this  
second seizure of hair [has taken place], certainly the sub-  
jects are [sure to become] extinct. 14

( *Observing* ) Here then is my dear boy. I shall just approach  
him ( *Approaching With flurry* ) Dear boy, take courage, take  
courage.

*Āśvatthāman*—( *Recovering consciousness With tears* ) Alas,  
father, alas, the one preceptor of the whole world! ( *In the an* )  
*Yudhisthira*, [you] *Yudhisthira*!

From your [very] birth, they say (*kala*), you never  
told a lie. Since you hate no one, therefore you are called  
*Aniṣṭasatru* [that is, one who has no enemy]. How was all  
that, quite at one step, through the defect in my fortune.

ताते गुरौ द्विजवरे मम भाग्यदोषात् ।  
सर्वं तदेकपद एव कथं निरस्तम् ॥ १५ ॥

सूतः—कुमार, एष ते मातुलः पार्श्वे शारद्वतस्तिष्ठति ।

अश्वत्थामा—( पार्श्वे विलोक्य । सबाष्पम् । ) मातुल, मातुल,

गतो येनाद्य त्वं सह रणभुव सैन्यपतिना

य एकः शूराणां गुरुसमरकण्डूनिकषणः ।

परीहासाश्वित्राः सततमभवन् येन भवतः

स्वसुः श्लाघ्यो भर्ता क नु खलु स ते मातुल गतः ॥ १६ ॥

कृपः—वत्स, परिगतपरिगन्तव्य एव भवान् । तदलमत्यन्तशोकावेगेन ।

अश्वत्थामा—मातुल, परित्यक्तमेव मया परिदेवितम् । एषोऽहं सुतवत्सलं  
तातमेवानुगच्छामि ।

कृपः—वत्स, अनुपपन्नमीदृश व्यवसित भवद्विधानाम् ।

thrown away (*mrasta*) [ to the winds by you, when dealing ]  
with my father, who was your preceptor and was [ at best ]  
an excellent Brāhmana ?

15

**Charloteer**—Prince, here your maternal uncle Sāradvata, is  
standing at your side

**Aśvatthāman**—(*Looking at his side With tears*) Maternal uncle,  
maternal uncle,

Where indeed, tell me (*nu*), maternal uncle, has  
that praiseworthy husband of your sister gone?—[ the hus-  
band ] with whom, as the General of the armies, you went to  
the battlefield to day, who was the one means of removing  
(*nikṣaṇah*) the tremendous ich of the brave for fight and  
with whom you always used to have varied jokes

16

**Kṛpa**—You certainly (*eva*) understand what should be under-  
stood [ on such occasions ] Therefore, away with the extreme  
vehemence of sorrow

**Aśvatthāman**—Maternal uncle, I have already (*eva*) given up  
lamentation. Here I follow my father himself, who was [ so ]  
affectionate towards his son.

**Kṛpa**—Dear boy, unbecoming is such course of conduct to men  
of your type



सूतः—कुमार, अलमतिसाहसेन ।

अश्वत्थामा—आर्य शारद्वत,

मद्वियोगभयात् तातः परलोकमितो गतः ।

करोम्यविरह तस्य वत्सलस्य सदा पितुः ॥ १७ ॥

७ कृपः—वत्स, यावदय ससारस्तावत् प्रसिद्धेयं लोकयात्रा यत्पुत्रे पितरो लोकद्वयेऽप्यनुवर्तनीया इति । पश्य ।

निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः ।

तस्योपकारे शक्तस्त्वं किं जीवन् किमुतान्यथा ॥ १८ ॥

सूतः—आयुष्मन्, यथैव मातुलस्ते शारद्वतः कथयति तत्तथा ।

अश्वत्थामा—आर्य, सत्यमेवेदम् । कित्वतिदुर्बहत्वाच्छोकभारस्य न शक्नोमि तातविरहितः क्षणमपि प्राणान् धारयितुम् । तद्गच्छामि तमेवोद्देशं यत्र तथावि

**Charloteer**—Have done with [such] extreme rashness

**Āśvatthāman**—Worthy Śāradvata

Through fear of separation from me, my father went to the other world from here I shall [therefore] accomplish for that loving father permanent immunity from separation [by following him in death]

17

**Kṛpa**—Dear boy, as long as [the nature of] mundane existence is [what it is], so long this custom ( *yātrā* ) of society is indeed well-known, [namely,] that fathers are to be served by sons even in both the worlds. See

Would it be by continuing to live, or otherwise [that is, by putting an end to your life as you intend], that you would be able to be of service ( *upakārah* ) to him by offering cavityful [of water] as libation, by [other] religious rites ( *ketanam* ) and by Śrāddha-performances ?

18

**Charloteer**—Long-lived one, exactly as your maternal uncle Śāradvata says, so it is.

**Āśvatthāman**—Worthy Sir, this is indeed true. But the burden of grief being exceedingly difficult to bear, I am unable to sustain life even for a moment, [when] separated from my father. Therefore, I shall go to that very region where I shall see my

१८ करोमि विरह तस्य वत्सलस्य कथं पितुः । ग-द्व.

धमपि पितर द्रक्ष्यामि । ( उत्तिष्ठन् खड्गमालोक्य विचिन्त्य । ) कुतमद्यापि शस्त्रग्र-  
हणविडम्बनया । भगवन् शस्त्र,

गृहीत येनासीः परिभवभयान्नोचितमपि  
प्रभावाद्यस्याभून्न खलु तव कश्चिन्न विषयः ।  
परित्यक्त तेन त्वमसि सुतशोकात्तु तु भयाद्  
विमोक्ष्ये शस्त्र त्वामहमपि यतः स्वस्ति भवते ॥ १९ ॥

( परित्यक्तुमिच्छति )

( नेपथ्ये । ) भो भो राजान्, कथमिह भवन्तः सर्वे गुरोर्भारद्वाजस्य परिभ-  
वममुना नृशंसेन प्रयुक्तमुपेक्षन्ते ।

अश्वत्थामा—( आकर्ष्य । शनैः शनैः शस्त्र स्पृशन् । ) किं गुरोर्भारद्वाजस्य परिभवः

( पुनर्नेपथ्ये । ) आचार्यस्य त्रिभुवनगुरोर्न्यस्तशस्त्रस्य शोकाद्  
द्रोणस्याजौ नयनसलिलक्षालिताद्राननस्य ।

father, though reduced to that condition [ namely, that of death ]  
( *Observing his sword in rising and thinking* ) Enough of the mock-  
ery of continuing to hold a weapon even now [ O ] divine weapon,

He, by whom you were taken up through fear of [ recei-  
ving ] insults [ at the hands of warriors ], though you were  
unfit [ to be taken up by him ], and by whose prowess there  
was indeed none who could not be your province, has  
[ now ] abandoned you through grief for his son, but not  
through fear Since [ O ] weapon, I shall also cast you off,  
[ therefore ] may bliss befall you !

19

( *Desires to cast off* )

( *Behind the curtain* ) O you kings, how is it that you all are  
indifferent to the insult offered by this murderous man ( *nrsamsa* )  
to the preceptor, the son of Bharadvāja ?

Aśvatthāman—( *Listening Grasping the weapon slowly and slowly* )  
What, an insult to the preceptor, the son of Bharadvāja !

( *Again behind the curtain* )

Having laid his hand on the head, hoary with age, of the  
preceptor, Drona, the teacher of the three worlds, who had  
cast aside his weapon in the battle through grief and whose  
face was washed and [ consequently ] wet with tears from

मौलो पाणिं पलितधवले न्यस्य कृत्वा नृशंस  
धृष्टद्युम्नः स्वशिविरमय याति सर्वे सहध्वम् ॥ २० ॥

( सक्रोवं सकम्प च वृषसूतौ दृष्ट्वा । ) किं नामेदम् ।

प्रत्यक्षमात्तधनुषा मनुजेश्वराणां  
प्रायोपवेशसदृश व्रतमास्थितस्य ।  
तातस्य मे पलितमौलिनिरस्तकाशे  
व्यापारित शिरसि शस्त्रमशस्त्रपाणेः ॥ २१ ॥

कृपः—वत्स, एव किल जन कथयति ।

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिर ।

सूतः—( सभयम् ) कुमार, आसीदय तस्य तेजोराशेर्देवस्य नरः परिभवावतारः ।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरित्यागात्तथाविधेन क्षुद्रेणात्मा परिभावित । अथ वा

his eyes, and having perpetrated a murderous act, Dhṛṣṭadyumna here is proceeding to his camp [Can you] all bear [this] ?

20

( *Looking at Kṛpa and the Charioteer with rage and tremor* )

What possibly does this mean ?

Was [it really that] a weapon [was] used, before the [very] eyes of kings that were armed with bows, on my father's head that had surpassed the Kāśa flowers [in whiteness] with its crown (*mauhh*) characterised by the grey of age (*palitam*)—[my father] who was observing a vow similar to *prāyopavesa* [that is, sitting without food with a view to court death] and who held no weapon in his hand ?

21

Kṛpa—Dear boy, thus, as I learn, people say

Aśvatthāman—Was the head of my father rudely touched by [that] evil-souled [man] ?

Charioteer—( *In fear* ) Prince, such insult *was* suffered ( *avutārah* ) for the first time, by that divine personage, who was a heap of lustre

Aśvatthāman—Alas, my father, alas, [you] who loved your son [so well], you allowed your soul to be insulted by a mean fellow of that kind, by renouncing your weapon for my sake, unfortunate as I am Or rather,

परित्यक्तं देहे रणशिरसि शोकान्धमनसा  
शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।  
स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य च रिपो—  
ममैवाय पादः शिरसि निहितस्तस्य न करः ॥ २२ ॥

आः दुरात्मन पाञ्चालापसद,  
तात शस्त्रग्रहणविमुखं निश्चयेनोपलभ्य  
त्यक्त्वा शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।  
अश्वत्थामा करधृतधनुः पाण्डुपाञ्चालसेना-  
तूलोत्क्षेपप्रलयपवनः किं न यातः स्मृतिं ते ॥ २३ ॥

युधिष्ठिर, युधिष्ठिर, अजातशत्रो, अमिथ्यावादिन, धर्मपुत्र, सानुजस्य ते किमने-  
नापकृतम् । अथ वा किमनेनालीकप्रकृतिजिह्वचेतसा । अर्जुन, सात्यके, बाहु  
शालिन् वृकोदर, माधव, युक्तं नाम भवतां सुरासुरमनुजलोकैकधनुर्धरस्य द्विजन्मनः

When, with his mind blinded by grief, he renounced [ all  
anxiety about ] his body in the fore-front of the battle-field,  
a dog, or a crow, or the son of Drupada, might touch his  
head [ with impunity ] But ( *ca* ) here I plant my very foot  
on the head of that enemy, who is intoxicated with the pride  
( *madah* ) of his wealth in the form of the numerous, shining  
divine missiles, not [ however, shall I condescend to lay ]  
my hand [ on his head, as he did in the case of my father ] 22  
Ah, evil-souled wretch of a Pāñcāla,

While you, knowing for certain that my father was averse  
to using his weapon, were indeed laying your hand on his  
head, leaving aside [ all ] scruples, did not [ then ] Aśvatthā-  
man, holding a bow in his hand, occur to your memory, as  
[ being capable of proving himself to be ] the wind of world-  
destruction for blowing away the cotton in the form of the  
forces of the Pāndus and the Pāñcālas ? 23

Yudhishthira, Yudhishthira, [ you ] who have no enemies, who  
never tell a lie, son of Dharma, what injury had he [ namely,  
Drona ] done to you along with your brothers ? Or rather, why  
call upon him whose mind is untruthful and naturally crooked ?  
Arjuna, Sātyaki, Virkodara, shining with your [ stout ] arms,  
Mādhava, was it really proper for you to remain indifferent when

परिणतवयसः सवाचार्यस्य विशेषतो मम पितुरमुना द्रुपदकुलकलङ्गेन मनुज-  
पशुना स्पृश्यमानमुत्तमाङ्गमुपेक्षितुम् । अथ वा सर्व एवेते पातकिनः । किमेतेः ।

कृतमनुमत दृष्ट वा यैरिदं गुरुपातकं  
मनुजपशुभिर्निर्मर्यादैर्भवद्भिरुदायुधैः ।  
नरकरिपुणा सार्धं तेषां सभीमकिरीटिना—  
मयमहमसृङ्मेदोमासैः करोमि दिशा बलिम् ॥ २४ ॥

**कृपः**—वत्स, किं न सभाव्यते भाग्द्वजतुल्ये बाहुशालिनि दिव्यास्त्रग्राम-  
कोविदे भवति ।

**अश्वत्थामा**—भो भोः पाण्डवमत्स्यसोमकमागधेयाः क्षत्रियापसदाः,  
पितुर्मूर्ध्नि स्पृष्टे ज्वलदनलभास्वत्परशुना  
कृतं यद्रामेण श्रुतिमुपगतं तन्न भवताम् ।  
किमद्याश्वत्थामा तदरिरुधिरासाराविषसं  
न कर्म क्रोधान्धः प्रभवति विधातु रणमुखे ॥ २५ ॥

this brute of a man, the blot on the family of Drupada, was touching the head of a Brāhmana, the sole bow-wielder in the worlds of gods, demons and men, of advanced age, the preceptor of all, and especially *my* father Or rather all these are sinners without exception (*eva*) Why speak of them ?

Here, I offer an oblation to the quarters with the blood, fat and flesh of [all] those of you, including Bhīma and Kīritin, and not [even] excluding the Enemy of Naraka [that is, Kṛṣṇa], who, brutes of men and void of [all] moral bounds as you are, perpetrated, allowed, or witnessed this great sin, with weapons ready [in your hands] ! 24

**Kṛpa**—Dear boy, what is not possible in you, who shine with your [powerful] arms, who are equal to Bhāradvāja [in prowess] and who are well-versed in a number of divine missiles ?

**Aśvatthāman**—O you wretches of Kṣatriyas, Pāṇḍavas, Matsyas, Somakas and Māgadheyas,

Has not that which [Paraśu-] Rāma did with his axe shining like blazing fire, when the head of his father was touched, reached your ear ? Is not Aśvatthāman, blinded with rage, able to accomplish to-day, in the forefront of the battle, a [similar] feat in which a shower of his enemies' blood would serve as food (*vr̥ghasah*) [to demons, goblins etc]. 25

सूत, गच्छ त्वं सर्वोपकरणैः सांग्रामिकैः सर्वायुधैरुपेतं महाहवलक्षणं नामास्म  
त्स्यन्दनमुपनय ।

सूतः—यदाज्ञापयति कुमारः । ( निष्क्रान्तः । )

कृपः—वत्स, अवश्यप्रतिकर्तव्येऽस्मिन् दारुणे निकाराग्रौ सर्वेषामस्माकं  
कोऽन्यस्त्वामन्तरेण शक्तः प्रतिकर्तुम् । किं तु—

अश्वत्थामा—किमतः परम् ।

कृपः—सैनापत्येऽभिषिच्य भवन्तमिच्छामि समरभुवमवतारयितुम् ।

अश्वत्थामा—मातुल, परतन्त्रमिदमकिचित्करं च । <sup>१</sup>

कृप —वत्स, न खलु परतन्त्र नाकिचित्करं च । पश्य ।

भवेदभीष्ममद्रोण धार्तराष्ट्रवलं कथम् ।

यदि तत्तुल्यैर्क्षोऽत्र भवान् धुरि न युज्यते ॥ २६ ॥

कृतपरिकरस्य भवादृशस्य त्रेलोक्यमपि न क्षमं परिपन्थीभवितुं किं पुनर्यौधि-  
ष्ठिरबलम् । तदेव मन्ये परिकल्पिताभिषेकोपकरणः कौरवराजो न चिरात्त्वामे-

Charioteer, go you Bring our chariot, called Mahāhavalaksana,  
equipped with all implements [ and ] all weapons useful in battle  
Charioteer—As the Prince commands ( Goes not )

Kṛpa—Dear boy, in the case of this dreadful fire of insult, which  
necessarily deserves to be avenged, who else from amongst u,  
all, except yourself, is able to counteract [ itsuccessfully ]? But—  
Aśvatthāman—What [ is it that you want to say ] after this ?

Kṛpa—I desire to make you descend on the field of battle after  
installing you to the [ supreme ] command of the army.

Aśvatthāman—Maternal uncle, this depends upon another and  
is moreover ( ca ) not of much consequence

Kṛpa—Dear boy, [ it is ] not indeed dependent on another and  
not also unimportant See

How will the army of the son of Dhṛtarāstra fare, [ now  
that it is ] without Bhīṣma and without Drona, if you, who  
move in an orbit ( kaksā ) similar to theirs, are not appointed  
to its yoke ?

26.

Even the three worlds would not be able to stand in the way of  
a person like you, when he had girded up his loins, what then  
( punar ) the army of Yudhishthira ? Therefore, thus I think  
that the lord of the Kauravas, having made ready the necessities

वाभ्यपेक्षमाणस्तिष्ठतीति ।

अश्वत्थामा—यद्येव त्वरते मे परिभवानलदह्यमानमिदं चेतस्तत्प्रतीकारज-  
लावगाहनाय । तदहं गत्वा तातवधविषण्णमानसं कुरुपतिं सैन्यपत्यस्वर्यग्रहण-  
प्रणयसमाश्रवासनया मन्दसतापं करोमि ।

कृपः—वत्स, एवमिदम् । अतस्तमेवोद्देशं गच्छावः । ( परिक्रामतः । )  
( ततः प्रविशतः कर्णदुर्याधनौ । )

दुर्योधनः—अङ्गराज,

तेजस्वी रिपुहतबन्धुदुःखपारं

बाहुभ्यां व्रजति धृतायुधप्लवाभ्याम् ।

आचार्यः सुतनिधनं निश्म्य सुख्ये

किं शस्त्रग्रहसमये विशस्त्रं आसीत् ॥ २७ ॥

अथवा सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्त्यजेति । यतः शोकान्धमनसा तेन विमुच्य

of installation, is waiting in expectation of just your arrival in not a very long time

**Aśvatthāman**—If so, this my heart, which is being burnt in the fire of insult, is impatient to plunge in the water in the form of its retaliation. Therefore I shall go and allay the torment of the lord of the Kurus, whose mind must have been pained at the death of my father, by offering him the consolation of my solicitude (*pranuyah*) to accept voluntarily the office of the Commander-in-chief of his army

**Kṛpa**—So this should be. Therefore let us go to that very region.  
( *They both walk about* )

( *Then enter Karna and Duryodhana* )

**Duryodhana**—King of the Angas,

A spirited man goes beyond [ the ocean of ] the grief for a relative killed by the enemies, with [ the help of ] his arms that hold the oars (*plavah*) of weapons. How was it [ then ] that the Preceptor, having heard the death of his son in the battle, renounced his weapon, when it was [ really ] the time to take it up [ for vigorous use ] ?

27

Or rather, well has it been said by the learned that one's nature cannot be renounced. Since, with his mind blinded by grief, he

क्षत्रधर्मकार्कश्यं द्विजातिधर्मसुलभो मार्दवपरिग्रहः कुतः ।

कर्णः—राजन्, न खल्विदमेवम् ।

दुर्योधनः—कथं तर्हि ।

कर्णः—एवं किलास्याभिप्रायो यथाश्वत्थामा मया पृथिवीराज्येऽभिषेकव्य इति ।  
तस्याभावाद् वृद्धस्य मे ब्राह्मणस्य वृथा शस्त्रग्रहणमिति तथा कृतवान् ।

दुर्योधनः—( सशिरःकम्पम् । ) एवमिदम् ।

कर्णः—एतदर्थं च कौरवपाण्डवपक्षपातप्रवृत्तमहासंग्रामस्य राजकस्य पुरस्पर-

क्षयमपेक्षमाणेन तेन प्रधानपुरुषवध उपेक्षा कृता ।

दुर्योधनः—उपपन्नमिदम् ।

कर्णः—अन्यच्च राजन्, द्रुपदेनाप्यस्य बाल्यात् प्रभृत्याभिप्रायवेदिना न स्वराष्ट्रे-  
वासो दत्तः ।

दुर्योधनः—साधु अङ्गराज, साधु । निपुणमभिहितम् ।

gave up the sternness belonging to the character of a warrior and adopted the mildness [so] natural to the Brāhmana character.

Karna—Your majesty, not indeed is this so !

Duryodhana—How then [can this action be accounted for] ?

Karna—Thus, I hear, was his intention, namely that he should crown Āśvatthāman King of the [whole] earth. Thinking that owing to his death it was useless for him, an old Brāhmana as he was, to bear arms [any longer], he did so.

Duryodhana—( *With a nod of his head* ) Thus this was !

Karna—And with this intention he remained indifferent when the principal men [on our side] were slain, [all the while] expecting the mutual destruction of the [entire] body of princes who had commenced a great war by siding [some] with the Kauravas and [some] with the Pāndavas

Duryodhana—This is reasonable

Karna—Moreover, Your Majesty, even Drupada, who knew his intention since their childhood, did not vouchsafe him residence in his kingdom

Duryodhana—Good, King of the Angas, good. Cleverly has this been said [by you]



**कर्णः**—न चाय ममैकस्याभिप्रायः । अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते ।

**दुर्योधनः**—एवमेतत् । कः संदेहः ।

दत्त्वाभयं सोऽतिरथो बध्यमानः किराटिनः ।

सिन्धुराजमुपेक्षेत् नैवं चेत् कथमन्यथा ॥ २८ ॥

**कृपः**—( विलोक्य । ) वत्स, एष दुर्योधनः । सूतपुत्रेण सहास्या न्यग्रोधच्छाया-  
यामुपविष्टस्तिष्ठति । तदुपसर्पावः ।

( तथा कृत्वा । ) **उभौ**—विजयतां कौरवेश्वरः ।

**दुर्योधनः**—( दृष्ट्वा । ) अये कथं कृपोऽश्वत्थामा च ( आसनादवतीर्य कृपं प्रति । )

गुरो, अभिवादये । ( अश्वत्थामानमुद्दिश्य । ) आचार्यपुत्र,

एह्यस्मदर्थहततात परिष्वजस्व

क्लान्तैरिमैर्मम निरन्तरमङ्गमङ्गैः ।

स्पर्शस्तवैष भुजयोः सदृशः पितुस्ते

शोकंऽपि नो विकृतिमेति तनूरुहेषु ॥ २९ ॥

( आलिङ्ग्य पार्श्वं उपवेशयति । )

**Karna**—This is not the opinion of me alone. Other learned men also do not think this matter to be otherwise.

**Duryodhana**—Thus was this ! What doubt is there ?

Were it not so, how could otherwise that unequalled chariot-warrior have remained indifferent, after having promised him freedom from fear, while the king of the Sindhus was being slain by Kiritin ?

28

**Krpa**—( *Observing* ) Dear boy, here is Duryodhana sitting in this shade of the banian tree in the company of the son of the charioteer [ that is, Karna ] Let us then move near [ them ]

( *Having done so* ) **Both**—May victory attend the Lord of the Kauravas !

**Duryodhana**—Oh, how, Krpa and Asvatthāman ( *Coming down from his seat To Krpa* ) Worthy Sir, I salute you. ( *Referring to Asvatthāman* ) Son of the Preceptor,

Come, [ you ] whose father was killed in our cause, closely embrace my body with your languid limbs. This touch of your arms, [ so ] like that of your father's, undergoes a change in our hair even in the midst of our grief.

29

( *Having embraced him, makes him sit by his side* )

‘ शोकंऽपि यो महति निर्वृतिमादधाति ’ इति केषुचित् पुस्तकेषु पाठः..

( अश्वत्थामा बाष्पमुत्सृजति । )

कर्णः—द्रौणायने, अलमत्यर्थमात्मानं शोकानले प्रक्षेपुम् ।

दुर्योधनः—आचार्यपुत्र, को विशेष आवयोरस्मिन् व्यसनमहार्णवे । पश्य ।

तातस्तव प्रणयवान् स पितुः सखा मे

शस्त्रे यथा तव गुरुः स तथा ममापि ।

किं तस्य देहनिधने कथयामि दुःख

जानीहि तद् गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृपः—वत्स यथाह कुरुपतिस्तथैवैतत् ।

अश्वत्थामा—राजन्, एवं पक्षपातिनि त्वयि युक्तमेव शोकभारं लघूकर्तुम् । किं तु

मयि जीवति यत्तात केशग्रहमवाप्तवान् ।

कथमन्ये करिष्यन्ति पुत्रेभ्यः पुत्रिणः स्पृहाम् ॥ ३१ ॥

कर्णः—द्रौणायने, किमत्र क्रियते यद्नेनैव सर्वपरिभवपरित्राणहेतुना शस्त्र-  
मुत्सृजता तादृशीमवस्थामात्मा नीतः ।

( *Asvatthāman sheds tears* )

**Karna**—Son of Drona, have done with throwing yourself too much in the fire of grief

**Duryodhana**—Son of the Preceptor, what is the difference between us two as far as this great ocean of calamity is concerned See.

To you he was father, to me he was father's dear friend; just as he was your preceptor in [the knowledge of using] the arms, so of me too How can I describe my grief at the destruction of his body? Conceive it, you yourself, with your mind whose sorrow is great ! 30

**Kṛpa**—My boy, as the lord of the Kurus says, just so is this **Asvatthāman**—Your Majesty, when you thus show partiality towards me, it is but proper for me to lighten the burden of my sorrow But,

When, I being alive, my father received [the indignity of] the seizure of his hair, how would other fathers entertain [any] hope from their sons ? 31

**Karna**—Son of Drona, what could be done in this case when he himself, who was [really] the cause of the protection of all from insults, reduced himself to that condition by renouncing his weapon ?

१ 'पुत्रेभ्योऽपुत्रिणः' इति पाठो दृश्यते कुत्रचित्.

अश्वत्थामा—अङ्गराज, किमाह भवान् किमत्र क्रियत इति। श्रूयतां यत्क्रियते।

यो यः शस्त्रं विभर्ति स्वभुजगुरुमदः पाण्डवीना चमृना

यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा ।

यो यस्तत्कर्मसाक्षी चरति मायि रणे यश्च यश्च प्रतीपः

क्रोधान्धस्तस्य तस्य स्वयमपि जगतामन्तकस्यान्तकोऽहम् ॥ ३२ ॥

अपि च । भो जामदग्न्यशिश्व कर्ण,

देशः सोऽयमरातिशोणितजलैर्यस्मिन् हृदाः पूरिता ।

क्षत्रादेव तथाविधः परिभवस्तातस्य केशग्रहः ।

तान्येवाहितशस्त्रधस्मरगुरुण्यस्त्राणि भास्वन्ति मे

यद्रामेण कृतं तदेव कुरुते द्रोणायनिः क्रोधनः ॥ ३३ ॥

दुर्योधनः—आचार्यपुत्र, तस्य तथाविधस्यानन्यसाधारणस्य ते वीरभावस्य किमन्यत्सदृशम् ।

**Aśvatthāman**—King of the Angas, what do you say ?—' What can be done in this case ? ' Hear what can be done '

Blinded with rage, I shall be the destroyer of every one, who carries a weapon in the great pride of [ the strength of ] his arms among the Pāṇḍavas, of every one who belongs to the Pāṇḍava family, whether a child, or advanced in age, or lying on the bed in the form of the [ mother's ] womb, of every one who was a witness to that deed, of every one who opposes me ( *pratīpa* ) as I move on the battle-field, and of even the Destroyer of the worlds. 32

Moreover, O Karna, pupil of the son of Jamadagni,

This is the same region where pools were filled with the waters of the blood of his enemies [ by Paraśurāma ]; the insult, [ coming ] exactly from a member of the warrior caste, is of the same kind, [ consisting as it does of ] the seizure of the hair of the father, I possess the same shining missiles, mighty and voracious of the enemies' weapons. The infuriated son of Drona will do the very thing that was done by Rāma. 33

**Duryodhana**—Son of the Preceptor, what else is appropriate to your heroism of that kind, such as you do not share with anybody else ?

कृप—राजन्, सुमहान् स्रुतु द्रोणपुत्रेण वोढुमध्यवसितः समरभरः । तद्दहमव मन्ये भवता कृतपरिकरोऽयमुच्छेत्तुं लोकत्रयमपि समर्थः । किं पुनर्योधिष्ठिरबलम् । अतोऽभिषिच्यतां सैनापत्ये ।

दुर्योधनः—सुष्ठु युज्यमानमभिहितं युष्माभिः । किं तु प्राक्प्रतिपन्नोऽयमर्थोऽङ्गराजस्य ।

कृप—राजन्, असदृशपरिभवशोकसागरे निमज्जन्तमेनमङ्गराजस्यार्थं नैवोपेक्षितुं युक्तम् । अस्यापि तदेवारिकुलमनुशासनीयम् । अतः किमस्य पीडा न भविष्यति ।  
अश्वत्थामा—राजन्, किमद्यापि युक्तायुक्तविचारणया ।

प्रयत्नपरिबोधितः स्तुतिभिरद्य शेषे निशा-

मकेश्वमपाण्डवं भुवनमद्य निःसोमकम् ।

इयं परिसमाप्यते रणकथाय दोःशालिना-

मपैतु नृपकाननातिगुरुरद्य भारो भुवः ॥ ३४ ॥

**Kṛpa**—Your Majesty, very great indeed is the responsibility of war that the son of Drona has determined to bear. Therefore, I thus think that having his loins girded up [that is, invested with supreme command] by you, he would be able to destroy even the three worlds. What then the army of Yudhishthira? Therefore let him be installed in the position of the Commander of your armies.

**Duryodhana**—Good, a proper thing has been said by you. But this thing has already been promised to the king of the Angas.

**Kṛpa**—Your Majesty, it is not at all (*etia*) proper, for the sake of the king of the Angas, to pass over this [Asvatthāman], who is sinking in the ocean of grief caused by an unmerited insult [to his father]. He also has to chastise the same family of enemies. Hence, will it not cause him grief?

**Asvatthāman**—Your Majesty, why deliberate upon what is proper and what improper even now?

To-day you will sleep during the night [so free from anxiety that you will have to be] awakened with efforts by means of eulogies [sung by the bards]. To-day the world [will be rendered] void of Keśava, of the Pāndavas and of the Somakas. [All] this talk of war of those, who shine with their [stout] arms, will be finished to-day [by me]. Let the burden of the earth, excessively heavy owing to the forest of kings, be removed to-day.

कर्णः—( विहस्य । ) वक्तुं सुकरमिदं दुष्करमध्यवसितुम् । बहवः कौरवबलेऽस्य कर्मणः शक्ताः ।

अश्वत्थामा—अङ्गराज, एवमिदम् । बहवः कौरवबलेऽत्र शक्ताः । किं तु दुःस्वोपह तः शोकविगवशाद्ब्रवीमि न पुनर्वीरजनाधिक्षेपेण ।

कर्णः—मूढ, दुःखितस्याश्रुपातः कुपितस्य चायुधद्वितीयस्य सग्रामावतरण-मुचितं नैवविधाः प्रलापाः ।

अश्वत्थामा—( सक्रोधम् । ) अरे रे राधागर्भभारभूत, सूतापसद, ममापि नामाश्वत्थाम्नो दुःखितस्याश्रुभिः प्रतिक्रियामुपदिशसि न शस्त्रेण । पश्य ।

निर्वीर्यं गुरुशापभाषितवशात् किं मे तवेवायुधं  
संप्रत्येव भयाद्विहाय समरं प्राप्तोऽस्मि किं त्वं यथा ।  
जातोऽहं स्तुतिवशक्रीर्तनविदा किं सारथीनां कुले  
क्षुद्रारातिकृताप्रिय प्रतिकरोम्यस्त्रेण नास्त्रेण यत् ॥ ३५ ॥

**Karṇa**—( *Laughing* ) This is easy to say, [but] difficult to accomplish Many in the Kaurava army are competent to achieve this

**Āśvatthāman**—King of the Angas, this is so Many in the Kaurava army are capable of this But overpowered by grief, I say [so] through the force of the vehemence of sorrow, but not by way of casting aspersion on [other] warriors.

**Karṇa**—Fool, for a man, who is grieved, shedding tears is proper, and for him who is enraged, the descent on the battlefield with the weapon as his companion, [but] not ravings of this kind.

**Āśvatthāman**—( *In anger* ) O you, who became [merely] a burden to the womb of Rādhā, vile charioteer, you advise retaliation with tears [and] not with the weapon, even to me, Āśvatthāman, when grieved! See

Is my weapon void of efficacy, like yours, owing to the effect of the utterance of a curse by the preceptor? Have I even now come away, abandoning the battlefield in fear, as you have done? Am I born in the family of charioteers, who [only] know how to repeat the genealogies [of kings] and to praise [them]?—That I shall avenge a wrong done by an insignificant enemy with tears [and] not with a missile!

कर्णः—( सक्रोधम् । ) अरे रे वाचाट, वृथाशस्त्रग्रहणदुर्विदग्ध, बटो,  
निर्वीर्यं वा सवीर्यं वा मया नोत्सृष्टमायुधम् ।  
यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च ।

सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम् ।  
दैवायत्त कुले जन्म मदायत्तं तु पौरुषम् ॥ ३७ ॥

अभ्युत्थामा—( सक्रोधम् । ) अरे रे रथकारकुलकलङ्क, अरे राधागर्भभारभूत,  
आयुधानभिज्ञ, तातमप्यधिक्षिपासि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने  
कृत यत्तेनाजौ प्रतिदिनमियं वेत्ति वसुधा ।  
परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः

वृथासूनुः साक्षी त्वमसि रणभीरो क नु तदा ॥ ३८ ॥

कर्णः—( विहस्य । ) एवं भीरुरहम् । त्वं पुनर्विक्रमैकरस स्वपितरमनुस्मृत्य

**Karṇa**—( *In anger* ) O you braggart, foolishly puffed up with  
the arms which you carry in vain, [ O ] chap,

Whether void of efficacy, or possessed of it, I did not  
renounce my weapon, as your father, shining with his arms,  
did, in fear of the Pāñcāla prince ! 36

Moreover,

Whether a charioteer, or a charioteer's son, or whoever  
[ else ] I am, [ that is of no consequence ] Birth in a [ noble ]  
family depends on fate, but manliness depends on me ! 37

**Aśvatthāman**—( *In anger* ) O you blot on the family of the  
wheel-wright, O [ you ] who were [ merely ] a burden to the  
womb of Rādhā, [ you ] who are ignorant of the use of weapons,  
you vilify even my father ! Or rather,

Whether he was cowardly or brave, the strength of his  
arms is known in the three worlds. What he did everyday  
in the war, this earth knows. In the matter as to how he  
renounced his weapon, that son of Prthā, the keeper of the  
vow of truth, is the witness. Where, tell me ( *nu* ), O  
coward on the battle field, were you then ? 38

**Karṇa**—( *Laughing* ) Thus cowardly I am ! But I do not know  
what *you*, having remembered your father, who was heroism

१ ' त्वं पुनर्विक्रमैकरस । तव पितरमनुस्मृत्य महान् मे संशयो जातः । ' ग-द्व.

न जाने किं करिष्यसीति । महान् मे सशयो जातः । अपि च रे मूढ,

यदि शस्त्रमुज्झितमशस्त्रपाणयो

न निवारयन्ति किमरीनुदायुधान् ।

यदनेन मौलिदलनेऽप्युदासितं

सुचिरं स्त्रियेव नृपचक्रसनिधौ ॥ ३९ ॥

अश्वत्थामा—( सक्रोध सकम्प च । ) दुरात्मन्, राजवल्लभ, प्रगल्भ, सूतापसद्,  
असंबद्धप्रलापित्,

कथमपि न निषिद्धो दुःखिना भीरुणा वा

द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।

तव भुजबलदर्पीध्मायमानस्य वामः

शिरसि चरणेष्वन्यस्यते वारयैनम् ॥ ४० ॥ ( तथा कर्तुमुत्तिष्ठति । )

कृपदुर्योधनौ—गुरुपुत्रे मर्षय मर्षय । ( निवारयतः । )

( अश्वत्थामा चरणप्रहारं नाटयति । )

pure and simple, would do! A great doubt [about this] has sprung in me. Moreover, O fool,

If the weapon had been cast off [by him], do not [men], holding no weapons in their hands, ward off enemies [who advance] with uplifted weapons,—that this [man] remained inactive for a long time, like a woman, in the presence of the [entire] circle of princes, even when his head was being cut off? 19

**Aśvatthāman**—( *With anger and with tremor* ) Villain, favourite of the king, audacious, wretch of a charioteer, talker of nonsense,

That father of mine did not to-day ward off the hand of the son of Drupada somehow, whether because he was grieved, or whether because he was cowardly. [But] here this left foot [of mine] is planted on your head, [you] who are being inflated with the pride of the strength of your arms. Ward this off [if you can]. 40

( *Gets up to do so* )

**Kṛpa and Duryodhana**—Preceptor's son, forbear, forbear! ( *They prevent him* )

( *Aśvatthāman gesticulates stroke with his foot* )

कर्णः—( सक्रोधमुत्थाय । खड्गमाकृष्य । ) अरे दुरात्मन्, ब्रह्मबन्धो, आत्मश्लाघ,

जात्या काममवध्योऽसि चरणं त्विदमुद्धृतम् ।

अनेन लूनं खड्गेन पतितं द्रक्ष्यसि क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ, जात्या काममवध्योऽहम् । इयं सा जातिः परित्यक्ता ।  
( यज्ञोपवीतं छिनत्ति । पुनश्च सक्रोधम् । )

अद्य मिथ्याप्रतिज्ञोऽसौ किरीटी क्रियते मया ।

शस्त्रं गृहाण वा त्यक्त्वा मौलौ वा रचयाञ्जलिम् ॥ ४२ ॥

( उभावापि खड्गमाकृष्यान्योन्यं प्रहर्तुमुद्यतौ । कृपदुर्योधनौ निवारयतः । )

दुर्योधनः—आचार्यपुत्र, शस्त्रग्रहणेनालम् ।

कृपः—वत्स, सूतपुत्र, शस्त्रग्रहणेनालम् ।

अश्वत्थामा—मातुल, मातुल, किं निवारयसि । अयमपि तातनिन्दाप्रगल्भः  
सूतापसदो धृष्टद्युम्नपक्षपात्येव ।

**Karna**—( *Ge'ting up in anger Drawing his sword* ) O villain, contemptible Brāhmana, self-boaster,

I grant that you are not to be killed on account of your caste But this foot [ of yours ], which has been raised, you will see fallen on the ground, cut off with this sword ! 41

**Aśvatthāman**—O fool, am I not to be killed owing to my caste, as you concede ( *kāman* ) ? Here I renounce my caste ! ( *Cuts off his sacred thread And again in anger* )

To-day I make Kṛitn false to his solemn declaration !

Take up your weapon, or give it up and fold your hands on your head. 42

( *Even both, drawing their swords, become ready to strike at each other. Kṛpa and Duryodhana prevent them* )

**Duryodhana**—Son of the Preceptor, have done with taking up the weapon.

**Kṛpa**—Dear son of charioteer, have done with taking up the weapon

**Aśvatthāman**—Maternal uncle, [ O ] maternal uncle, why do you ward [ me ] off ? This wretch of a charioteer also, who is audacious [ enough ] to vilify my father, is indeed a partisan of Dhṛstadyumna



कर्णः—राजन्, न खल्वहं निवारयितव्यः ।

उपेक्षितानां मन्दानां धीरसत्त्वैरवज्ञया ।

अत्रासितानां क्रोधान्धैर्भवत्येषा विकत्थना ॥ ४३ ॥

अश्वत्थामा—राजन्, मुञ्च मुञ्चैनम् । आसादयतु मन्दुजान्तरनिष्पेषसु-  
लभमसूनामवसादनम् । अन्यच्च राजन्, स्नेहेन वा कार्येण वा यत्त्वमेनं ताताधिक्षे-  
पकारिणं दुरात्मानं मत्तः परिरक्षितुमिच्छसि तदुभयमपि वृथैव ते । पश्य

पापप्रियस्तव कथं गुणिनः सखायं

सूतान्वयः शशधरान्वयसंभवस्य ।

हन्ता किराटिनमहं नृप मुञ्च कुर्या

क्रोधादकर्णमपृथात्मजमद्य लोकम् ॥ ४४ ॥ ( प्रहर्तुमिच्छति )

कर्णः—( खड्गमुद्यम्य । ) अरे वाचाट, ब्राह्मणाधम, अयं न भवसि ।

राजन्, मुञ्च मुञ्च । न खल्वहं निवारयितव्यः । ( हन्तुमिच्छति )

( दुर्योधनकृपौ निवारयतः । )

**Karna**—Your Majesty, indeed I should not be warded off.

Such bragging is indulged in by the dull, when they  
are in contempt neglected by the magnanimous-in-spirit and  
are not frightened away [by them] by being blinded with  
anger. 43

**Asvatthāman**—Your Majesty, leave [him], leave him. Let  
him suffer the annihilation of his life, [so] easy to be obtained  
by being crushed in the interval of my arms. Moreover, Your  
Majesty, if through affection or through [anxiety for accomplish-  
ing] the object [you have in view], you desire to shield this  
evil-souled man, who is indulging in the vilification of my  
father, from me, then both [these motives] too are certainly  
vain. See.

How could this sin-lover, belonging to the family of  
charioteers, be a friend of yours, who are [so] meritorious  
and born in the family of the moon? I shall kill Kīrtiṇi.  
Leave him, [O] King. Let me to-day through anger make the  
world void of Karna and void of the son of Prthā. 44

( *Desires to strike* )

**Karna**—( *Raising up his weapon* ) O braggart, wretch of a  
Brāhmana, here you cease to live! Your Majesty, leave [me],  
leave [me], indeed I should not be warded off ( *Desires to kill* )

## तृतीयोऽङ्कः

दुर्योधनः—कर्ण, गुरुपुत्र, कोऽयमद्य युवयोर्व्यामोहः ।

कृपः—वत्स, अन्यदेव प्रस्तुतमन्यत्रावेग इति कोऽयं व्यामोहः । स्वबलव्य  
चेदमस्मिन् काले राजकुलस्यास्य युष्मत् एव भवतीति वामः पन्थाः ।

अश्वत्थामा—मातुल, न लभ्यतेऽस्य कटुप्रलापिनो रथकारकुलकलङ्कस्य  
शातयितुम् ।

कृपः—वत्स, अकालः खलु स्वबलप्रधानविरोधस्य ।

अश्वत्थामा—मातुल, यद्येवम् ।

अयं पापो यावन्न निधनमुपेयादरिश्चैः

परित्यक्तं तावत् प्रियमपि मयास्त्रं रणमुखे ।

बलानां नाथेऽस्मि परिकुपितभीमार्जुनभये

समुत्पन्ने राजा पिर्यसखबलं वेत्तु समरे ॥ ४५ ॥ ( खड्गमुत्सृजति

कर्णः—( विहस्य । ) कुलक्रमागतमेवैतद्भवाद्दृशां यदस्त्रपरित्यागो नाम ॥ ४६ ॥

**Duryodhana**—Karna, son of the Preceptor, what infatuation  
this which has overtaken you to-day ?

**Kṛpa**—Dear boy, quite another is the matter in hand [ what  
your vehemence is [ directed ] elsewhere ! So, what infatuation  
is this ? And [ what ] an untoward turn [ have events taken  
since this calamity to the proper ( *sva* ) army of this royal  
family arises from you yourselves at this time !

**Aśvatthāman**—Maternal uncle, can I not get [ this opportunity  
of cutting the pride of this bitter-speaking [ man ], who is a blot  
on the family of the wheel-wright ?

**Kṛpa**—Dear boy, indeed this is no [ proper ] time to oppose  
Chief of our armies

**Aśvatthāman**—Maternal uncle, if so,

As long as this sinful man does not meet his death by  
the arrows of his enemy, so long have I abandoned my  
weapon, though dear [ to me ], in the forefront of the battle  
When he is the Lord of the armies [ and ] when fear from  
the enraged Bhīma and Arjuna arises, let the King under-  
stand [ how little is ] the strength of his dear friend !

( *Casts off his sword* )

**Karna**—( *Laughing* ) This is surely traditional in your family  
this which is known as the abandonment of the weapon

अश्वत्थामा—ननु रे, अपरित्यक्तमपि भवादृशैरायुधं चिरपरित्यक्तमेव निष्फलत्वात् ।

कर्णः—अरे मूढ,

धृतायुधो यावदहं तावदन्यैः किमायुधैः ।

यद्वा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ॥ ४६ ॥

(नेपथ्ये ।) आः दुरात्मन्, द्रौपदीकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रापसद्, चिरस्य खलु कालस्य मैत्संमुखीनमागतोऽसि । क्षुद्रपशो, क्रेडानी गम्यते । अपि च । भो भो राधेयदुर्योधनसौबलप्रभृतयः पाण्डवविद्वेषिणश्चापपाणयो मानधनाः, शृण्वन्तु भवन्तः ।

क्वप्ता येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा

येनास्याः परिधानमप्यपहृतं राज्ञां गुरूणां पुरः ।

यस्योरःस्थलशोणितासवमहं पातुं प्रतिज्ञातवान्

**Aśvatthāman**—Why, O [you], the weapon, though not cast off by people like you is indeed as [good as] cast off since long because it serves no purpose

**Karṇa**—O fool,

As long as I wield my weapon, so long what use is there of other weapons ? Or, what weapon can accomplish that which has not been accomplished by my missile ? 46

( Behind the curtain )

Ah, villain, [you] who perpetrated the great sin of dragging the hair and garment of Draupadī, [you] wretch of a Dhārtarāstra, indeed, after a long time you have come in front of me. [You] mean brute, where would you go now ? Moreover, O you enemies of the Pāṇḍavas, son of Rādhā [that is, Karna], Duryodhana, Saubala and others, [you] who hold bows in your hands and whose wealth consists in your pride, may you hear.

Here that Kaurava, who, beast of a man as he is, dragged the daughter of the Pāṇḍava king by her hair, who removed even her garment in the presence of princes [and] elders, and the wine of the blood from whose broad chest I vowed

सोऽयं मद्भुजपञ्जरे निपातितः संरक्ष्यतां कौरवः ॥ ४७ ॥

( सर्व आकर्णयन्ति । )

अश्वत्थामा—( सोत्थासम् ) अङ्गराज, सेनापते, जामदग्न्यशिष्य, द्रोणोप-  
पहासिन्, भुजबलपरिक्षितसकललोक, ( ' धृतायुध. ' ३।४६ इति पठित्वा ) इदं  
तदासन्नतरमेव संवृत्तम् । रक्षैनं सांप्रतं भीमाद् दुःशासनम् ।

कर्णः—आः, का शक्तिर्वृकोदरस्य मयि जीवति दुःशासनस्य छायामप्याक्र-  
मितुम् । युवराज, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । ( निष्क्रान्तः । )  
अश्वत्थामा—राजन् कौरवनाथ, अभीष्मद्रोण संप्रति कौरवबलमालोढयन्तौ  
भीमार्जुनौ राधेयेनैवंविधेनान्येन वा न शक्येते निवारयितुम् । अतः स्वयमेव भ्रातुः  
प्रतीकारपरो भव ।

दुर्योधनः—आः, शक्तिरस्ति दुरात्मनः पवनतनयस्यान्यस्य वा मयि जीवति  
शस्त्रपाणौ वत्सस्य छायामप्याक्रमितुम् । वत्स, न भेतव्यं न भेतव्यम् । कः

to drink—[that Kaurava] has fallen in the trap of my  
arms! Let him be saved!

47

( All listen )

Asvatthāman—( *Ironically* ) King of the Angas, Commander of  
the armies, pupil of Jāmadagnya, derider of Drona, [you] who  
protect all the world by the strength of your arms! ( *Having re-  
cited in 46 'As long as I wield my weapon etc'* ) Here that has  
happened quite near Protect now this Duśśāsana from Bhīma!

Karna—Ah, what prowess has Virkodara even to cross the  
shadow of Duśśāsana, while I am alive Young Prince, fear  
not, fear not Here I come ( *Exit* )

Asvatthāman—Your Majesty, Lord of the Kauravas, it is not  
possible for the son of Rādhā, or for another of his kind, to ward  
off Bhīma and Arjuna, while they violently agitate the Kaurava  
army, now [unfortunately rendered] void of Bhīma and Drona.  
Hence be yourself in person intent upon counteracting [the  
danger] to your brother.

Duryodhana—Ah, has the evil-souled son of Wind, or [any]  
other, strength [enough] to cross even the shadow of my dear  
brother, while I am alive with the bow in my hand? Dear

कोऽत्र भोः । रथमुपनय । ( निष्क्रान्तः । )

( नेपथ्ये कलकलः । )

अश्वत्थामा—( ससंभ्रमम् । ) मातुल, कष्टं कष्टम् । एष भ्रातुः प्रतिज्ञाभङ्गभीरुः किरीटी समं दुर्योधनराधेयौ शरवर्षैरभिद्रवति । सर्वथा पीतं दुःशासनशोणितं भीमेन । न खलु विषहे दुर्योधनानुजस्यैनां विपत्तिमवलोकयितुम् । अनृतमनुमतं नाम । मातुल, शस्त्रं शस्त्रम् ।

सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे ।

भीमाद् दुःशाननं त्रातुं त्यक्तमत्यक्तमायुधम् ॥ ४८ ॥

( खड्गं ग्रहीतुमिच्छति । )

( नेपथ्ये । ) महात्मन्, भारद्वाजसूनो, न खलु सत्यवचनमनुलङ्घितपूर्वमुल्लङ्घयितुमर्हसि ।

कृपः—वत्स, अशरीरिणी भारती भवन्तमनृतादभिरक्षति ॥ R C

brother, fear not, fear not Halloo, who is there, who? Bring my chariot. ( *Exit* )

( *An uproar behind the curtain* )

**Aśvatthāman**—( *In excitement* ) Maternal uncle, alas, [ oh ] alas ! Here Kīrtin, apprehensive of the non-fulfilment of his brother's vow, is simultaneously attacking Duryodhana and the son of Rādhā By all means drunk is the blood of Duśśāsana by Bhīma ! Indeed, I cannot bear to see this calamity befalling Duryodhana's younger brother ! I would prefer [ *nāma* ] to allow falsehood [ to creep in my conduct ] Maternal uncle, a weapon ! a weapon !

Falsehood is preferable to truth [ in such a crisis ]. Fie upon heaven. Let hell be mine The weapon, though cast off, is as [ good as ] not cast off for the purpose of saving Duśśāsana from Bhīma.

48

( *Desires to grasp the weapon* )

*Behind the curtain* [ O ] high-souled [ man ], son of Bhāradvāja, indeed it is not proper for you to transgress your truthful words which is untransgressed before.

**Kṛpa**—Dear boy, a voice bodiless saves you from falsehood !

अश्वत्थामा—कथमियममानुषी वाग्रानुमनुते संग्रामावतरणं मम । सर्वथा पाण्ड-  
वपक्षपातिनो देवाः । भोः, कष्टं कष्टम् ।

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम् ।

दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, राधेयक्रोधवशादनार्यमस्माभिराचरितम् । अतस्त्वमपि तावदस्य राज्ञः  
पार्श्ववर्ती भव ।

कृपः—गच्छाम्यहमत्र प्रतिविधातुम् । भवानपि शिबिरसंनिवेशमेव प्रतिष्ठताम् ।  
( परिक्रम्य निष्क्रान्तौ । )

### इति तृतीयोऽङ्कः

**Aśvatthāman**—How, this immortal speech consents not to my  
descent on the battlefield Verily, the gods are on the side of  
the Pāndavas ' Alas, oh, alas ' !

I have remained indifferent when even the blood of  
Dussāsana was being drunk ! What other good can I do to  
Duryodhana in battle ?

49

Maternal uncle, we have acted unworthily owing to the in-  
fluence of anger against the son of Rādhā. So, you at least  
( *apn*, ) be quickly ( *tāvat* ) at the side of this King

**Kṛpa**—[ Here ] I go to counteract this situation You also should  
start for just the site of the camp

( *They both walk about and go out* )

END OF ACT III

## चतुर्थोऽङ्कः

( ततः प्रविशति प्रहारमूर्च्छितं रथस्थ दुर्योधनमपहरन् सूतः । )

( सूतः सप्तभ्रम परिक्रामति । )

( नेपथ्ये । ) भो भोः, बाहुबलावलेपप्रवर्तितमहासमरदोहदाः कौरवपक्षपातपणी-  
कृतप्राणद्रविणसंचया नरपतयः, सस्तभ्यन्तां निहतदुःशासनपतीावशेषशोणि-  
तस्नपितबीभत्सवेषवृकोदरदर्शनभयपरिस्वलत्प्रहरणानि रणात् प्रद्वान्ति बलानि ।  
सूतः—( विलोक्य । ) कथमेष धवलचपलचामरचुम्बितकनककमण्डलुना शिख-  
रावबद्धवैजयन्तीसूचितेन हतगजवाजिनरकलेवरसहस्रसमर्द्धविषमोद्धातकृतकलक-  
लकिङ्किणीजालमालिना रथेन शरवर्षस्तम्भितपरचक्रपराक्रमप्रसरः प्रद्वृतमात्म-

### ACT IV

( Then enters a charioteer conveying away Duryodhana, who is unconscious through wounds and is lying in his chariot )

( The charioteer moves about in confusion )

( Behind the curtain ) O you princes, who have commenced this great war, which you [so] eagerly desired in the pride of the strength of your arms and who have staked the store of your wealth in the form of your life through your partisanship of the Kauravas, let these forces flying away from the battlefield be stayed—[ the forces ] whose weapons are slipping [ from their hands ] through terror at the sight of Vrkodara, whose dress is disgusting ( *bibhatsa* ) in consequence of its being bathed in the blood of the slaughtered Dussāsana, that remained after it was drunk.

**Charioteer**—( *Observing* ) Here Krpa, who with a shower of arrows has stopped the progress of the valour of hostile troops and who is encouraging the army on our side that is flying away, is proceeding in his chariot, towards the king of the Angas, who is attacked by Kirtin,—[ his chariot ] the golden pots [ of water ] in which are kissed by the white waving chowries, which is indicated [ to be his ] by the banner ( *vaijayanti* ) fastened at its top, which is possessed of a garland of a number ( *jālam* ) of bells that are creating a jingling at [ every ] shock on the [ ground rendered ] uneven with a confused mass ( *sammardah* )

बलमाश्वासयन् कृपः किरीटिनाभियुक्तमङ्गराजमनुसरति । हन्त, जातमस्मद्व-  
लानामवलम्बनम् ।

( नेपथ्ये । कलकलान्तरम् ) भो भोः, अस्मद्दर्शनभयस्खलितकार्मुककृपाणतो-  
मरशक्तयः कौरवचमूढाः पाण्डवपक्षपातिनश्च योधाः, न भेतव्यं न भेतव्यम् ।  
अयमहं निहतदुःशासनपीवरोरःस्थलक्षतजासवपानमदोद्धतो रभसगामी  
स्तोकावशिष्टप्रतिज्ञामहोत्सवः कौरवराजस्य ब्रूतनिर्जितो दासः पार्थमध्यमो  
भीमसेनः सर्वान् भवतः साक्षीकरोमि । श्रूयताम् ।

राज्ञो मानधनस्य कार्मुकभृतो दुर्योधनस्याग्रतः  
प्रत्यक्षं कुरुबान्धवस्य च तथा कर्णस्य शल्यस्य च ।  
पीतं तस्य मयाद्य पाण्डववधूकेशाम्बराकर्षिणः  
कोष्णं जीवित एव तीक्ष्णकरजक्षुण्णादसृग्वक्षसः ॥ १ ॥

of thousands of the bodies of slaughtered elephants, horses and  
men O joy ! Support to our armies has [ at last ] arrived !

( Behind the curtain after an uproar )

O you warriors in the army of the Kauravas, whose bows,  
swords, javelins ( *tomarah* ) and *saktis* [ some kind of missiles ]  
have dropped down through terror at our sight, and [ you ] war-  
riors on the side of the Pāndavas, fear not, fear not. Here I,  
Bhīmasena, the middle son of Prthā, the slave of the Kaurava  
king, won at gambling—[ I ] who am furious with the intoxica-  
tion [ caused ] by the drinking of wine in the form of the blood  
from the fleshy chest of Duśśāsana, slaughtered [ by me ], who  
am rushing with impetuosity and the festive celebration of  
whose vow remains a little [ in that I have yet to kill Duryodha-  
na ], make you all my witnesses Hear

In front of King Duryodhana, who looks upon pride as  
his treasure and who held a bow [ in his hand ], before the  
[ very ] eyes of the kinsmen of the Kurus and similarly of  
Karna and Śālva, I have to-day drunk the warm blood from  
the chest, torn open by my sharp nails, of him, while yet he  
was alive, who dragged the hair and garment of the wife of  
the Pāndavas !

I



सूतः—( श्रुत्वा । सभयम् । ) अये कथमासन्न एव दुरात्मा कौरवराजपुत्रमहा-  
वनोत्पातमारुतो मारुतिः । अनुलब्धसंज्ञश्च महाराजः । भवतु । दूरमपहरामि  
स्यन्दनम् । कदाचिद्दुःशासन इवास्मिन्नप्ययमनार्योऽनार्यमाचरिष्यति । ( त्वरित  
परिक्रम्यावलोक्य च । ) अये, अयमसौ सरसीसरोजविलोलनसुरभिशीतलमातरि-  
श्वसंवाहितसान्द्रकिसलयो न्यग्रोधपादपः । उचिता विश्रामभूरियं समरव्यापार-  
खिन्नस्य वीरजनस्य । अत्र स्थितश्चायाचिततालवृन्तेन हरिचन्दनच्छटाशीतले-  
नाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसमीरणेनामुना गतक्लमो भविष्यति  
महाराज । लूनकेतुश्चायं रथोऽनिवारित एव प्रवेक्ष्यति छायाम् । ( प्रवेश  
रूपयित्वा । ) कः कोऽत्र भोः । ( समन्तादवलोक्य । ) कथं न कश्चिदत्र परिजनः ।  
नूनं तथाविधस्य वृकोदरस्य दर्शनादेवंविधस्य च स्वामिनस्त्रासेन शिविरसंनिवे-  
शमेव प्रविष्टः । कष्टं भोः, कष्टम् ।

**Charioteer**—( *Listening In terror* ) Ah, how, quite near [has arrived] the wicked-souled son of Wind, who is the portentous wind to the great forest in the form of the Kaurava princes. And His Majesty has not [yet] recovered consciousness ! Let it be [so] I shall take the chariot far away Perhaps as on Duśśāsana, [so] on him also, this savage man may perpetrate a savage deed ! ( *Moving about quickly and observing* ) Oh ! here is this banian tree, whose thick foliage is set in motion by the breeze, cool and fragrant owing to its shaking the lotuses in the lake A suitable resting place is this for heroes, exhausted with operations in the battle And staying here, His Majesty will have his fatigue removed by this wind from the lake, which is [as it were] an unsought-for fan, which is cool like a mass ( *chātā* ) of Haricandana ointment, which is fragrant without any efforts [being made to render it so] and which is [moreover so] suited for [this] development, [namely, the swoon] in his condition. And this chariot, which has its banner cut, will enter the shade absolutely ( *eva* ) without any obstacle. ( *Gesticulating entrance* ) Holloa ! who is here, who ? ( *Looking around* ) How, is there no attendant here ? Surely, at the sight of Vrkodara of that kind and through apprehension ( *trāsah* ) regarding their master who is reduced to this condition, [all attendant-] have entered the site of the camp itself. Alas, oh, alas !

१ 'अत्ररथोऽयं मयोपवीजिततालवृन्तेन' ग-दू २ 'अमुना' इत्यस्य स्थाने  
'च' इति ग-दू-पुस्तके पठतः.

दैत्वा द्रोणेन पार्थादभयमपि न संरक्षितः सिन्धुराजः  
कूरं दुःशासनेऽस्मिन् हरिण एव कृतं भीमसेनेन कर्म ।  
दुःसाध्यामप्यरीणां लघुमिव समरे पूरयित्वा प्रतिज्ञां  
नाहं मन्ये सकामं कुरुकुलविमुखं दैवमेतावतापि ॥ २ ॥

( राजानमवलोक्य । ) कथमद्यापि चेतनां न लभते महाराजः । भोः, कष्टम् ।  
( निःश्वस्य । )

मदकलितकरेणुभज्यमाने  
विपिन इव प्रकटैकशालशेषे ।  
हतसकलकुमारके कुलेऽस्मिन्-  
स्त्वमपि विधेरवलोकितः कटाक्षैः ॥ ३ ॥

ननु भो हतविधे, भरतकुलविमुख,  
अक्षतस्य गदापाणेनारूढस्य संशयम् ।  
एषापि भीमसेनस्य प्रतिज्ञा पूर्यते त्वया ॥ ४ ॥

Drona could not save the king of the Sindhus from the son of Prihā, though he had promised him freedom from fear. Here on Duśśāsana, as on a deer, has been perpetrated an atrocious deed by Bhīmasena. Having fulfilled on the battle-field even the difficult-to-be-accomplished vow of the enemies, as though it were trifling, Fate, which is averse to the family of the Kurus, is not, I suppose, satisfied even with this !

2

( *Looking at the King* ) How is it that His Majesty does not regain consciousness even yet ? Oh, alas ! ( *Sighing* )

You also are looked at by Fate with his [ disastrous ] side-long glances, in this family, all the [ other ] princes in which are killed and which [ consequently ] resembles a forest which is being devastated by an elephant, seized with intoxication, and which has a single tree ( *śālah* ) remaining and thus looking prominent !

3

Why, you wretched Fate, averse to the family of Bharata,

You are about to fulfil even this vow [ namely to kill Duryodhana ] of Bhīmasena, who is [ himself ] unwounded, [ flourishes ] his mace in his hand and is not [ even so much as ] exposed to [ any ] danger [ to his life ] !

4

**दुर्योधनः—**( शनैरुपलब्धसंज्ञः । ) आः, शक्तिरस्ति दुरात्मनो वृकोदरहतकस्य मयि जीवति दुर्योधने प्रतिज्ञां पूरयितुम्। वत्स दुःशासन, न भेतव्यं न भेतव्यम्। अयमहमागतोऽस्मि । ननु सूत, प्रापय रथं तमेवोद्देशं यत्र वत्सो मे दुःशासनः।  
**सूतः—**आयुष्मन्, अक्षमाः संप्रति वाहास्ते रथमुद्रोद्धुम् । ( स्वर्गतम् । ) मनोरथं च ।

**दुर्योधनः—**( रथादवतरिष्य सगर्वं साकूत च । ) कृतं स्यन्दनगमनकालातिपातेन।

**सूतः—**( सर्वैलक्ष्य सकरुण च । ) मषयतु मर्षयतु देवः ।

**दुर्योधनः—**धिवसूत, किं रथेन । केवलमरातिविमर्दसंघट्टसंचारी दुर्योधनः खल्वहम् । तद् गदामात्रसहायः समरभुवमवतरामि ।

**सूतः—**देव, एवमेतत् ।

**दुर्योधनः—**यद्येवं किमेवं भाषसे । पश्य ।

**Duryodhana—**( *Slowly recovering consciousness* ) Ah, has the evil-souled accursed Vrikodara strength [enough] to fulfil his vow, while I, Duryodhana, am alive? Dear brother Duśśāsana, fear not, fear not Here I have arrived! Why charioteer, take the chariot to that very region where my dear brother Duśśāsana is

**Charioteer—**Long-lived one, the horses are now unable to draw your chariot, ( *To himself* ) and your mental chariot too.

**Duryodhana—**( *Getting down from his chariot. With hauteur and emotion* ) Away with the loss of time [that would be caused], in going in a chariot

**Charioteer—**( *With bewilderment and with pity* ) May Your Majesty forgive, forgive.

**Duryodhana—**Fie [upon you], charioteer! What necessity is there for me of a chariot? Indeed, I am Duryodhana, who is accustomed to move alone ( *kevalam* ) in collision with a crowd of enemies Therefore accompanied by only my mace, I shall descend on the field of battle.

**Charioteer—**Your Majesty, so is this.

**Duryodhana—**If so, why do you talk in this way? See

बालस्य मे प्रकृतिदुर्ललितस्य पापः  
पापं व्यवस्यति समक्षमुदायुधोऽसौ ।  
अस्मिन्निवारयसि किं व्यवसायिनं मां

क्रोधो न नाम करुणा न च तेऽस्ति लज्जा ॥ ५ ॥

सूतः—( सकरुण पादयोर्निपत्य । ) एतद्विज्ञापयामि । आयुष्मन्, संपूर्णप्रतिज्ञेन  
निवृत्तेन भवितव्यमिदानीं दुरात्मना वृकोदरहतकेन । अत एव ब्रवीमि ।

दुर्योधनः—( सहसा भूमौ पतन् । ) हा वत्स दुःशासन, हा मदाज्ञाविरोधित-  
पाण्डव, हा विक्रमैकरस, हा मदङ्गदुर्ललित, हा अरातिकुलगजघटामृगेन्द्र, हा  
युवराज, कासि । प्रयच्छ मे प्रतिवचनम् । ( निःश्वस्य मोहमुपगतः । )

सूतः—राजन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधनः—( सज्ञा लब्ध्वा निःश्वस्य )

युक्तो यथेष्टमुपभोगसुखेषु नैव

—The villain [ that is, Bhima ], with his weapon uplifted,  
is perpetrating a villainous deed against my boy, who is  
naturally wayward, before my [ very ] eyes ! Why do you  
prevent me who am exerting myself against him ? Can you  
not possibly feel resentment, compassion and shame ? 5

Charioteer—( *Pathetically falling at his feet* ) This I submit.  
Long-lived one, by this time the evil-souled, accursed Vrkodara  
must have returned [ to his camp ] after having fulfilled his  
vow ! Therefore I say so !

Duryodhana—( *Falling on the ground all of a sudden* ) Alas, my  
dear brother Duśśāsana, alas, [ you ] who entertained hostility  
towards the Pāṇdavas at my command, alas, [ you ] who were the  
embodiment of heroism pure and simple, alas, [ you ] who were too  
much fondled on my lap, alas, [ you ] who were the lion to the  
herd of elephants in the form of the enemies' families, alas,  
young prince, where are you ? Vouchsafe me a reply [ to my  
lamentations ] ! ( *Sighing, loses consciousness* )

Charioteer—Your Majesty, take courage, take courage

Duryodhana—( *Regaining consciousness Sighing* )

An elder brother [ of yours ] in vain, I did not allow  
you [ to indulge ] in the pleasures of enjoyment to your

त्वं लालितोऽपि हि मया न वृथाग्रजेन ।

अस्यास्तु वत्स तव हेतुरहं विपत्ते-

र्यत् कारितोऽस्यविनयं न च रक्षितोऽसि ॥ ६ ॥ ( पतति । )

सूतः—आयुष्मन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधनः—धिवसूत, किमनुष्ठितं भवता ।

रक्षणीयेन सततं बालेनाज्ञानुवर्तिना ।

दुःशासनेन भ्रात्राहमुपहारेण रक्षितः ॥ ७ ॥

सूतः—महाराज, मर्मभेदिभिरिष्टोमरशक्तिप्रासवर्षैर्महारथानामपहतचेतनत्वा—

निश्चेष्टः कृतो महाराज इत्यपहृतो मया रथः ।

दुर्योधनः—सूत, विरूपं कृतवानसि ।

तस्यैव पाण्डवपशोरनुजद्विषो मे

क्षौदैर्गदाशानिकृतैर्न विबोधितोऽस्मि ।

heart's content, nor indeed did I fondle you [enough]  
But I am, dear brother, the cause of this calamity of  
yours, since I made you practise immodesty [towards the  
Pāṇḍavas] and I protected you not [from the effect thereof] 6  
( Falls )

**Charioteer**—Long-lived one, take courage, take courage.

**Duryodhana**—Fie [upon you], charioteer! What have you  
done?

You have protected me by [making] an offering of my  
brother Duśśāsana, who was a [mere] child, and [as such]  
deserved to be protected and who always acted in accor-  
dance with my command. 7

**Charioteer**—Your Majesty, by the vital-piercing showers of  
arrows, javelins, *Śaktis* and darts (*prāśah*) [coming] from great  
chariot-warriors, Your Majesty was deprived of consciousness  
and was rendered motionless—so I took away the chariot.

**Duryodhana**—Charioteer, you did an improper thing.

Since I was not awakened [from my state of unconsci-  
ousness] by the bruises wrought [on my body] by the  
thunderbolt-like mace of that same brute of a Pāṇḍava, the

तामेव नाभिशायितो रुधिरार्द्रशय्यां

दौःशासनीं यदहमाशु वृकोदरो वा ॥ ८ ॥

( निःश्वस्य । नभो विलोक्य । ) ननु भो हतविधे, कृपाविरहित, भरतकुलविमुख,

। अपि नाम भवेत् मृत्युर्न च हन्ता वृकोदरः ।

सूतः—ज्ञान्तं पापं शान्तं पापम् । महाराज, किमिदम् ।

दुर्योधनः—घातिताशेषबन्धोर्मे किं राज्येन जयेन वा ॥ ९ ॥

( ततः प्रविशति संप्रहारः सुन्दरकः । )

सुन्दरकः—अज्जा, अवि णाम इमस्सि उद्देसे सारहिदुइओ दिट्ठो तुम्हेहि महाराजदुज्जोहणो ण वेत्ति । ( निरूप्य । ) कहं ण कोवि मन्तेदि । होदु ।

एदाणं बद्धपरिअराणं पुरिसाणं समूहो दीसइत्ति एत्थ गदुअ पुच्छिस्सम् । ( परिक्रम्य विलोक्य च । ) कहं एदे क्खु सामिणो गाढप्पहारहदस्स घणसण्णाहजालदुब्बेज्ज-

मुहेहिं कैद्धवदणेहि हिअआदो सल्लाई उद्धरन्ति । ता ण क्खु एदे जाणन्ति । होदु ।

enemy of my younger brother, or since either myself or  
Vrkodara was not quickly made to sleep on that same bed,  
wet with blood, on which Dussāsana lay ! 8  
( *Sighing* Looking into the sky ) Why, O accursed Fate, void of  
compassion, averse to the family of Bharata,

Would that I met with death, but not Vrkodara [ must  
be ] my slayer ! 9 a b

Charioteer—May sin be allayed, sin allayed ! Your Majesty  
what is this ?

Duryodhana—

What use have I for kingdom or victory, [ now ] that I  
have got all my brothers killed ? 9 c d

( Then enters Sundaraka wounded )

Sundaraka—Worthy Sirs, have you possibly seen, or not in  
this region, His Majesty Duryodhana, with his charioteer  
as his [ only ] companion ? ( *Observing* ) How is it that  
nobody speaks ? Let it be. Here is seen a group of people who  
have girded up their loins. Going here, I shall ask them  
( *Walking round and seeing* ) How, these, indeed, are extracting  
arrow-heads from the heart of their master, who is struck with  
a deep wound, by means of pincers ( *kankaradanam* ), the points  
of which are difficult to be broken by the wire-gauze of a solid

१ ' अयैव ' ग, ' यच्चैव ' द. २ ' शरप्रहारव्रणवद्धपट्टिकालंरुतकायः ' ज.  
३ ' कंकवत्तेहि ( कङ्कपत्रैः ) ' ग-द-ज.

अण्णदो विचिणइस्सम् । ( अग्रतोऽवलोक्य किञ्चित् परिक्रम्य च । ) इमे क्खु अवरो  
 प्पहूददरा संगदा वीरमणुस्सा दीसन्ति । ता एत्थ गदुअ पुच्छिस्सम् । ( उपगम्य । )  
 हंहो, जाणह तुम्हे कस्सि उद्देसे कुरुणाहो वट्ठइत्ति । कहं एदे वि मं पेक्खिअ  
 अहिअदरं रोअन्दि । ता ण क्खु एदे वि जाणन्ति । ( दृष्ट्वा । ) हा अदिकरुणं  
 क्खु एत्थ वट्ठइ । एसा वीलमादा समलविणिहदं पुत्तअं सुणिअ रत्तंसुअणिवस-  
 णाए समग्गभूसणाए वहूए सह अणुमरदि । ( सश्लाघम् । ) साहू वीरमादे,  
 साहू । अण्णस्सिं वि जन्मन्तरे अणिहदपुत्तआ हुविस्ससि । होदु । अण्णदो  
 पुच्छिस्सम् । ( अन्यतो विलोक्य । ) अअं अवरो बहुप्पहारणिहदकाओ अकि-  
 द्दव्वणबन्धो एव्व जोहसमूहो इमं सुण्णासणं तुलङ्गम उवालिहि रोइदि । णूणं  
 एदाणं एत्थ एव्व सामी वावादिदो । ता ण क्खु एदे वि जाणन्दि । होदु ।  
 अण्णदो गदुअ पुच्छिस्सम् । ( सर्वतो विलोक्य । ) कहं सव्वो एव्व अवत्था-  
 णुरूवं व्वसणं अणुभवन्तो भाअधेअविसमसीलदाए पज्जाउलो जणो । ता कं  
 दाणी एत्थ पुच्छिस्सम् । कं वा उवालिहिस्सम् । होदु । सअं एव्व एत्थ विचि-  
 णइस्सम् । ( परिक्रम्य । ) होदु । देव्व दाणीं उवालिहिस्सम् । हहो देव्व,

armour Therefore, surely, these do not know Well. I shall  
 search in another place ( *Looking ahead and walking about* )  
 Here, indeed, are seen other warriors gathered together in great  
 number Therefore, going here I shall ask ( *Approaching* )  
 Holloa, do you know in which region the Lord of the Kurus is ?  
 How, these also cry the more at my sight ! Then surely they  
 do not know ( *Observing* ) Alas, indeed, an exceedingly pathetic  
 situation is here This mother of a warrior, on hearing of her  
 son killed in the battle, is dying after him along with her  
 daughter-in-law, who is dressed in red garments and has put on  
 all her ornaments ! Bravo, mother of a warrior, bravo ! At  
 least in another birth you will not have your son killed.  
 Let it be. I shall inquire elsewhere. ( *Looking in another  
 direction* ) Here another group of warriors, with their  
 bodies wounded by many strokes, [but] with their wounds  
 left just undressed, is reproaching this horse with an  
 empty saddle and is crying. Surely, in this very place their  
 master must have been killed. Therefore, indeed, these also do  
 not know Well ! Going elsewhere, I shall inquire. ( *Looking on  
 all sides* ) How all people, without exception ( *eva* ), experiencing  
 as they are a calamity commensurate with their position, are  
 in distress owing to the unfavourable disposition of Fate. Then  
 whom now shall I ask here ? Or whom shall I reproach ? Well.  
 I shall myself search here ( *Walking round* ) Let it be I shall  
 now reproach Fate. Holloa, Fate, even the great king

एआदसाणं अक्खोहिणीणं णाहो जेट्ठो भादुसवस्स भत्ता गङ्गेअदोणङ्गराअसह-  
 किक्किदवम्मअस्सत्थामप्पमुहस्स राअचक्कस्स सअलप्पुहवीमण्डलेक्काहो महा-  
 राअदुज्जोहणो वि अण्णेसीअदि । अण्णेसीअन्तो वि ण जाणीअदि कस्सि उट्ठेसे  
 वट्ठइत्ति । ( विचिन्त्य निःश्वस्य च । ) अह वा किं एत्थ देवं उवालहामि ।  
 तस्स वखु एदं णिब्भच्छिअविउरवअणवीअस्स अवधीरिदपिदामहहिदोवदेसइकु-  
 रस्स सउणिप्पोच्छाहणादिविरूढमूलस्स जदुगेहजूदविससाहिणो संभूदचिरआल-  
 संबद्धवेरालवालस्स पञ्चालीकेसग्गहणकुसुमस्स फल परिणमदि । ( अन्यतो  
 विलोक्य । ) जहा एत्थ एसो विविहरअणप्पहासवलिदसूरकिरणप्पसूदसक्कचाव-  
 सहस्ससंपूरिददसदिसामुहो लूणकेदुवंसो रहो दीसइ ता अहं तक्केमि अवस्सं  
 एदिणा महाराअदुज्जोहणस्स विस्सामुट्ठेसेण होदव्वम् । याव निरूपेमि । ( उपगम्य  
 दृष्ट्वा निःश्वस्य च । ) कथं एआदहाण अक्खोहिणीणं णाअको भविअ महाराओ  
 दुज्जोहणो पइदपुरिसो विअ असलाहणीए भूमीए उवविट्ठो चिट्ठदि । अथ वा तस्स  
 वखु एदं पञ्चालीकेसग्गहकुसुमस्स फल परिणमदि । [ आर्याः, अपि नामा-  
 म्मिन्नुद्देशे सारथिद्वितीयो दृष्टो युष्माभिर्महाराजदुर्योधनो न वेति । ( निरूप्य । )  
 कथं न कोऽपि मन्त्रयते । भवतु । एतेषा बद्धपरिकराणा पुरुषाणा समूहो दृश्यत  
 इति तत्र गत्वा प्रक्षयामि । ( परिक्रम्य विलोक्य च । ) कथमेते खलु स्वामिनो गाढ-  
 प्रहारहतस्य घनसन्नाहजालदुर्भेद्यमुखैः कङ्कवदनैर्हृदयाच्छल्यान्युद्धरन्ति । तत्र खल्वेते  
 जानन्ति । भवतु । अन्यतो विचेष्यामि । ( अग्रतोऽवलोक्य किञ्चित् परिक्रम्य च । )  
 इमे खल्वपरे प्रभूततराः सगता वीरमनुष्या दृश्यन्ते । तदत्र गत्वा प्रक्षयामि ( उपगम्य । )  
 हहो, जानीथ यूयं कस्मिन्नुद्देशे कुरुनाथो वर्तते इति । कथमेतेऽपि मा प्रेक्षयाधिकतरं  
 रुदन्ति । तत्र खल्वेतेऽपि जानन्ति । ( दृष्ट्वा ) हा, अतिकरुण खल्वत्र वर्तते । एषा

Duryodhana has to be searched for,—[ Duryodhana ] who is the  
 lord of eleven *Aksauhunis*, the eldest of a hundred brothers, the  
 master of a circle of kings, headed by the son of Gangā, Drōṇa,  
 the king of the Angas, Salya, Krap, Kṛtavarman and Aśvatthā-  
 man and the sole sovereign of the circle of the entire earth !  
 [ And ] though searched for, it cannot be known in which  
 region he is ! ( *Thinking and sighing* ) Or rather, why should  
 I reproach Fate in this matter ? Here, indeed, is taking  
 effect the fruit of that poisonous tree in the form of the



वीरमाता समरविनिहत पुत्रक श्रुत्वा रक्ताशुक्रनिवसनया समग्रभूषणया वध्वा सहानु-  
 प्रियते । ( सश्लाघम् ) साधु वीरमातः साधु । अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रका  
 भविष्यसि । भवतु । अन्यतः प्रक्षयामि । ( अन्यतो विलोक्य ) । अयमपरो बहुप्रहार-  
 निहतकायोऽकृतव्रणबन्ध एव योधसमूह इमं शून्यासनं तुरङ्गमुपालभ्य रोदिति ।  
 नूनमेतेषामत्रैव स्वामी व्यापादितः । तच्च खल्वेतेऽपि जानन्ति । भवतु । अन्यतो गत्वा  
 प्रक्षयामि । ( सर्वतो विलोक्य ) । कथं सर्व एवावस्थानुरूपं व्यसनमनुभवन् भागधेय-  
 विषमशीलतया पर्याकुलो जनः । तत्कमिदानीमत्र प्रक्षयामि । कं वोपालप्स्ये । भवतु ।  
 स्वयमेवात्र विचेष्यामि । ( परिक्रम्य ) । भवतु । दैवमिदानीमुपालप्स्ये । हहो दैव, एका-  
 दशानामक्षौहिणीनां नाथो ज्येष्ठो भ्रातृशतस्य भर्ता गाङ्गेयद्रोणाङ्गाराजशल्यकृपकृत-  
 वर्माश्वत्थामप्रमुखस्य राजचक्रस्य सकलपृथ्वीमण्डलैकनाथो महाराजदुर्योधनोऽन्यन्वि-  
 ष्यते । अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तत इति । ( विचिन्त्य निःश्वस्य  
 च ) । अथ वा किमत्र दैवमुपालभे । तस्य खल्विदं निर्भर्त्सितविदुरवचनबीजस्याव-  
 धीरितपितामहहितोपदेशादुरस्य शकुनिप्रोत्साहनादिविरूढमूलस्य जतुगृहद्व्युत्पिषशा-  
 खिनः सभूतचिरकालसबद्धवैरालवालस्य पाञ्चालीकेशग्रहणकुसुमस्य फल परिणमति ।  
 ( अन्यतो विलोक्य ) । यथात्रैष विविधरत्नप्रभासवलितसूर्यकिरणप्रसूतशकचापसहस्र-  
 संपूरितदशदिशामुखो लूनकेतुवशो रथो दृश्यते तदहं तर्कयाम्यवश्यमेतेन महाराज-  
 दुर्योधनस्य विश्रामोद्देशेन भवितव्यम् । यावन्निरूपयामि । ( उपगम्य दृष्ट्वा निःश्वस्य

house of lac [intended to be set on fire] and the gambli-  
 ing,—[the tree] of which the seed was [supplied by] the  
 words of Vidura that were flouted, of which the sprout was [seen  
 in] the salutary advice of the grand-father [that is, Bhishma]  
 repudiated, of which the firmly (*v*) planted roots were the inci-  
 tement of Sakuni etc., of which the basin was the hostility creat-  
 ed and continued for a long time and of which the flower was  
 the seizure of the hair of Pāñcālī! (*Looking in another direc-  
 tion*) Since here is seen this chariot, the banner-post of which is  
 broken and which has completely (*sa*m) filled the expanse of  
 the ten quarters with thousands of rain-bows, engendered by the  
 rays of the sun, blended with the lustre of various gems [with  
 which it is studded], therefore I guess that this must certainly  
 be the resting place of His Majesty Duryodhana. Let me just  
 observe. (*Approaching, observing and sighing*) How, being the  
 leader of eleven *Aksantlums*, His Majesty Duryodhana, is sitting

च । ) कथमेकादशानामक्षौहिणीना नायको भूत्वा महाराजो दुर्योधनः प्राकृतपुरुष इवा-  
श्लाघनीयाया भूमावुपविष्टस्तिष्ठति । अथ वा तस्य खल्विदं पाञ्चालीकेशग्रहकुसुमस्य  
फल परिणमति । ]

( उपसृत्य सूत सज्ञया पृच्छति । )

सूतः—( दृष्ट्वा । ) अये, कथं संग्रामात् सुन्दरकः प्राप्तः ।

सुन्दरकः—( उपगम्य । ) जअदु जअदु महाराओ । [ जयतु जयतु महाराजः । ]

दुर्योधनः—( विलोक्य । ) अये सुन्दरक, कञ्चित् कुशलमङ्गराजस्य ।

सुन्दरकः—देव, कुशलं शरीरमेतत्केण । [ देव कुशल शरीरमात्रकेण । ]

दुर्योधनः—किं किरीटिनास्य निहता धौरेया हतः सारथिर्भग्नो वा रथः ।

सुन्दरकः—देव, ण भग्नो रथो । से मणोरथो वि । [ देव, न भग्नो रथः । अस्य  
मनोरथोऽपि । ]

दुर्योधनः—किमविस्पष्टकथितैराकुलमपि पर्याकुलयसि मे हृदयम् । तदलं संभ्र-  
मेण । अशेषतो विस्पष्ट कथ्यताम् ।

in a not-at-all commendable place, even like an ordinary man !  
'Or rather, this is, indeed, the fruit [ developed ] out of the flower  
in the form of the seizure of Pāñcālī's hair that is taking effect.  
( Goes near and asks the Charioteer by a sign )

**Charioteer**—( Seeing ) Oh, how, Sundaraka has arrived from the  
battlefield !

**Sundaraka**—( Approaching ) May victory attend Your Majesty  
victory attend !

**Duryodhana**—O Sundaraka, is it well with the king of the Angas

**Sundaraka**—Your Majesty, well only as far as his body is  
concerned !

**Duryodhana**—What, has Kṛitn killed his horses, slain his  
charioteer, or broken his chariot ?

**Sundaraka**—Your Majesty, not [ merely ] broken his chariot,  
[ but ] also his mental chariot !

**Duryodhana**—Why do you, by [ such ] indistinct utterances,  
cause distress to my heart, which is already distressed ? There-  
fore away with excitement. Distinctly report [ all ] so as to  
leave nothing

**सुन्दरकः**—जं देवो आणवेदि । देवस्स मुउडमणिप्पहावेण अवणीदा मे रणप्प-  
हारवेअणा । ( साटोप परिक्रम्य । ) सुणादु देवो । अत्थि दाणी कुमालदुस्सा-  
सणवह—[ यद्देव आज्ञापयति । देवस्य मुकुटमणिप्रभावेणापनीता मे रणप्रहारवेदना ।  
( साटोप परिक्रम्य ) शृणोतु देवः । अस्तीदानी कुमारदुःशासनवध — ] ( अर्घोक्ते  
मुखमाच्छाद्य शङ्का नाटयति । )

**सूतः**—सुन्दरक, कथय । कथितमेव देवेन ।

**दुर्योधनः**—कथ्यताम् । श्रुतमस्माभिः ।

**सुन्दरकः**—( स्वगतम् । ) कथ दुस्सासणवहो सुदोदेवेण । ( प्रकाशम् ) सुणादु  
देवो । अज्ज दाव कुमालदुस्सासणवहामरिसिदेण सामिणा अङ्गराएण कुटिल-  
भिउडीभङ्गभीसणललाडवट्टेण अविण्णादसधानमोक्खणिक्खित्तसरधारावरिसिणा  
अभिजुत्तो सो दुराआरो दुस्सासणवेरिओ मज्झमपण्डवो । [( स्वगतम् ) कथ दुःशास-  
नवधः श्रुतो देवेन । ( प्रकाशम् । ) शृणोतु देवः । अथ तावत् कुमारदुःशासनवधामर्षितेन  
स्वामिनाङ्गराजेन कुटिलभ्रुकुटीभङ्गभीषणललाटपट्टेनाविज्ञातसधानमोक्षनिक्षिप्तशरधाराव-  
र्षिणाभियुक्तः स दुराचारो दुःशासनवैरी मध्यमपाण्डवः । ]

**उभौ**—ततस्ततः ।

**Sundaraka**—As Your Majesty commands. The pain of my wounds [received] in the battle is removed by the prowess of the jewel in Your Majesty's crown ( *Walking about proudly* ) May Your Majesty hear Well, now the slaughter of Prince Dussāsana—( *With this half-said, he covers his face and gesticulates doubt* )

**Charloteer**—Sundaraka, go on It [namely, the slaughter of Dussāsana] has already been reported [to His Majesty] by Fate-  
**Duryodhana**—Proceed We have heard [it].

**Sundaraka**—( *To himself* ) How, the slaughter of Dussāsana is heard by His Majesty ! ( *Aloud* ) May Your Majesty hear. To-day in the first place my master, the king of the Angas, who was enraged at the slaughter of Prince Dussāsana, whose broad ( *patta* ) forehead looked terrific owing to the knitting of his crooked eye-brows, who was raining a shower of arrows, sent forth with [such dexterity] that their fixing [on the bow] and discharge could not be observed, attacked that evil-conducted enemy of Dussāsana, the middle Pāndava.

**Both**—Then, [ what ] then ?

नयोरन्योन्यसिहनादगर्जितपिशुनं विविधपरिमुक्तप्रहरणाहतकवचसगलितज्वलनविद्यु-  
च्छटाभासुर गम्भीरस्तनितचापजलधर प्रसरच्छरधारासहस्रवर्षिं जात समरदुर्दिनम् । ]

**दुर्योधनः**—ततस्ततः ।

**सुन्दरकः**—तदो देव, एदस्सि अन्तरे जेटुस्स भादुणो परिभवसङ्किणा धण-  
जएण वज्जणिग्घादणिग्घोसविसमरसिदधअअग्गट्ठिदमहावाणरो तुरङ्गमसवाहण-  
वापिदवासुदेवसङ्खचक्कासिगदालाञ्छिदचउब्बाहुदण्डदुदंसणो आपूरिअपञ्चजण्ण-  
देअदत्ताररसिदप्पडिरवभरिददसदिसामुहकुहरो धाविदो तं उदेस रहवरो ।  
[ततो देव, एतस्मिन्नन्तरे ज्येष्ठस्य भ्रातुः परिभवशङ्किना धनजयेन वज्रनिर्घातनिर्घोषवि-  
पमरसितध्वजाग्रस्थितमहावानरस्तुरङ्गमसवाहनव्यापृतवासुदेवशङ्खचक्रासिगदालाञ्छित-  
चतुर्बाहुदण्डदुर्दर्शन आपूरितपाञ्चजन्यदेवदत्ताररसितप्रतिरवभरितदशदिशामुखकुहरो  
वावितस्तमुदेश रथवरः । ]

**दुर्योधनः**—ततस्ततः ।

**सुन्दरकः**—तदो भीमसेणधणजएहि अभिजुत्तं पिदरं पेक्खिअ ससंभमं विअ-  
लिअं अवधूणिअ रअणसीसअं आकण्णाकट्टिदकठिणकोदण्डजीओ दाहिणहत्तु-

various missiles hurled [ against one another ], which had clouds  
in the form of bows, deeply thundering, and which was raining  
thousands of showers in the form of arrows flitting across [ the air ].

**Duryodhana**—Then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, in the meanwhile, Dhananjaya,  
who became apprehensive of the humiliation of his elder brother,  
urged on to that region his excellent chariot, which had a great  
monkey [ namely, Māruti ] seated at the top of its banner and  
raising a cry as terrific as the crash of a stroke ( *na ghātah* ) of  
the thunderbolt, which could with difficulty be gazed upon  
owing to the four stout arms, characterised by the conch, the  
discus, the sword and the mace, of Vāsudeva, [ who was sitting  
there ] engaged in skilfully ( *sam* ) directing the horses, and  
which filled the hollow of the expanse of the ten quarters with  
the echo of the loud blast of Pāñcajanya and Devadatta that  
were blown

**Duryodhana**—Then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, seeing that his father was

विखत्तसरपुखविघट्टणतुवराइदसारहीओ त देसं उवगदो कुमालविससेणो ।  
[ ततो भीमसेनधनजयाभ्यामभियुक्त पितर प्रेक्ष्य ससंभ्रम विगलितमवधूय रत्नशीर्ष-  
कमाकर्णाकृष्टकठिनकोदण्डजीवो दक्षिणहस्तोत्क्षिप्तशरपुङ्खविघट्टनत्वरायितसारथि-  
कस्तं देशमुपगतः कुमारवृषसेनः । ]

दुर्योधनः—( सावष्टम्भम् । ) ततस्ततः ।

सुन्दरकः—तदो अ देव, तेण आअच्छन्तेण एव्व कुमालविससेणेण विद-  
लिदासिलदासामलसिणिन्दुपुखेहिं कठिणकंकवत्तेहि कियवण्णेहि साणसिलाणि-  
सिदसामलसलब्बन्धेहिं कुसुमिदो विअ तरु मुहुत्तएण सिलीमुहेहिं पच्छादिदो  
धणंजअस्स रहवरो । [ ततश्च देव, तेनागच्छतैव कुमारवृषसेनेन विदलितासिलता-  
स्यामलस्निग्धपुङ्खैः कठिनकङ्कपत्रैः कृष्णवर्णैः शालशिलानिशितस्यामलशल्यबन्धैः  
कुसुमित इव तरुसुहूर्तेन शिलीमुखैः प्रच्छादितो धनजयस्य रथवरः । ]

उभौ—( सहर्षम् । ) ततस्ततः ।

सुन्दरकः—तदो देव, तीक्ष्णविखित्तणिसिदभल्लबाणवरिसिणा धणंजएण ईसि  
विहसिअ भणिदस्—‘ अरे रे विससेणे, पिडुणो वि दाव दे ण जुत्तं मह कुवि-

attacked by Bhīma and Dhanañjaya, and shaking aside in confusion his jewelled helmet that was displaced, Prince Vrsasena, who drew the string (*jvā*) of his mighty bow as far as the ear, and who urged on his charioteer [ to drive fast ] by spurring him with the forked end (*punkhah*) of an arrow taken up with his right hand, arrived at that place

Duryodhana—( *With firmness* ) Then, [ what ] then ?

Sundaraka—And then, Your Majesty, even while arriving, that Prince Vrsasena, in a moment, completely (*pra*) enveloped the excellent chariot of Dhanañjaya with his arrows, like a tree in blossom with bees, [ his arrows ] whose forked ends were dark and glossy like a broken sword-blade, which had hard feathers of herons, which were dark in colour and whose dark-coloured darts were sharpened on whetstones

Both—( *With joy* ) Then, [ what ] then ?

Sundaraka—Then, Your Majesty, Dhanañjaya, who was showering sharp crescent-shaped arrows, quickly (*tikṣṇam*) discharged, smiled a little and said. ‘ O, you, Vrsasena, it is not possible for even your father also (*tāvat*) to stand before me when I am angry. What then for you, [yet] a [mere] child ? Therefore, go

दस्स अभिमुहं ठाडुम् । किं उण भवदो बालस्स । तां गच्छ । अवरेहिं कुमारेहिं सह गडुअ आओधेहि ।' एवं वाअं णिसमिअ गुरुअणाहिक्खेवेण उट्ठीविअकोट्ठे-परत्तमुहमण्डलविअम्भिअभिउट्ठीभङ्गभीसणेण चावधारिणा कुमालविससेणेण मम्मभेदएहि परुषविसमेहि सुदिपधकिदप्पणएहिं णिब्भच्छिदो गण्डीवी बाणेहिं ण उण डुट्ठवअणेहि । [ ततो देव, तीक्ष्णविक्षिप्तनिशितभल्लबाणवर्षिणा वनंजयेनेष-द्विहस्य भाणितम्—'अरे वृषसेन, पितुरपि तावत्ते न युक्तं मम कुपितस्याभिसुखं स्थातुम् । किं पुनर्भवतो बालस्य । तद्गच्छ । अपरैः कुमारैः सह गत्वा युध्यस्व ।' एव वाच निशम्य गुरुजनाधिक्षेपोर्दीपितकोपोपरक्तमुखमण्डलविरज्जितभृकुटीभङ्गभीषणेन चावधारिणा कुमारवृषसेनेन मर्मभेदकैः परुषविषमैः श्रुतिपथकृतप्रणयैर्निर्भीमितो गाण्डीवी बाणैर्न पुनर्दुष्टवचनैः । ]

**दुर्योधनः**—साधु वृषसेन, साधु । सुन्दरक, ततस्ततः ।

**सुन्दरकः**—तदो देव, णिसिदसराभिघादवेअणोपजादमण्णुणा किरीटिणा चण्डगण्डीवजीआसह्णिज्जिदवज्जणिग्घादघोसेण बाणणिपट्ठणपडिसिद्धदंसणप्प-सरेण पत्थुदं सिक्खाबलणुरुवं किं वि अच्चरिअम् । [ ततो देव, निशितशराभिघा-तेवदोपजातमन्युना किरीटिना चण्डगाण्डीवजीवाशब्दनिर्जितवज्रनिर्घातघोषेण बाण-निपतनप्रतिषिद्धदर्शनप्रसरेण प्रस्तुतं शिक्षाबलानुरूपं किमप्याश्चर्यम् । ]

[ away ] Go and fight with other boys ' Having heard such speech Prince Virasena, who held a bow in his hand and who looked terrific owing to the knitting of his eye-brows that had occurred on his round face, flushed with anger that was enkindled by the reproach [hurled] at his elder [that is, father], re- proved the Gāndīva holder with vital-piercing, harsh and sharp arrows, that made love to the region of his ear, but not with foul words.

**Duryodhana**—Bravo, Virasena, bravo ! Sundaraka, then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, Kiritin, in whom anger arose from the pangs of the strokes of sharp arrows, who surpassed the crash of a stroke of the thunderbolt with the twanging of the string of his fearful Gāndīva and who blocked the operation of sight with the falling of his arrows, commenced some mysterious marvellous feat, [ well ] worthy of his training and his strength

दुर्योधनः—( साङ्कतम् । ) ततस्ततः ।

सुन्दरकः—तदो देव, त तारिसं पेक्खिअ सत्तुणो समरव्वावारचउरत्तणं अविभावितूणीरमुहधणुगुणगमणागमणसरसधानमोक्खच्चटुलकरअलेण कुमालविससेणेण वि सविसेसं पत्थुदं समलकम्म । [ततो देव, तत्तादृशं प्रेक्ष्य शत्रोः समरव्यापारचतुरत्वमविभावितूणीरमुखधनुर्गुणगमनागमनशरसधानमोक्षचटुलकरतलेन कुमारवृषसेनेनापि सविशेषं प्रस्तुतं समरकर्म । ]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—ततो देव, एत्थन्तरे विमुक्कसमरव्वावारो मुहत्तविस्सामिदवेराणुबन्धो दोणं वि कुरुराअपण्डवबलण 'साहु कुमालविससेण साहु' ति किदकलअलो वीरलोओ अवलोइडुं पउत्तो । [ततो देव, अत्रान्तरे विमुक्तसमरव्यापारो मुहूर्तविश्रामितवैराणुबन्धो द्वयोरपि कुरुराजपाण्डवबलयोः 'साधु कुमारवृषसेन साधु' इतिकृतकलकलो वीरलोकोऽवलोकयितुं प्रवृत्तः । ]

दुर्योधनः—( सविस्मयम् । ) ततस्ततः ।

सुन्दरकः—तदो अ देव, अवहीरिदसअलराअधाणुकचक्रपराक्रमसालिणो सुदस्स तहाविहेण समलकम्मालम्भेण हरिसरोसकरुणासंकासंकडे वट्टमाणस्स सामिणो अङ्गराअस्स णिवडिआ सरपट्टइ भीमसेणे बाप्पपज्जाउला दिट्ठी कुमालविससेणे ।

**Duryodhana**—( *With emotion* ) Then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, having observed the enemy's skill of that kind in military operation, some special martial feat was commenced by Prince Vrsasena, whose restless hand [quickly] went to the mouth of the quiver, returned to the bow-string, aimed the arrows and discharged them, without having these its movements noticed [by others].

**Duryodhana**—Then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, in the meanwhile, the warriors from even both the armies of the Kuru-king and the Pāndavas, abandoned their battle-activities, suspended for a time their continued hostility, gave out a cry, 'Bravo ! Prince Vrsasena ! bravo ! ' and began to look on.

**Duryodhana**—( *With amazement* ) Then, [ what ] then ?

**Sundaraka**—And then, Your Majesty, of my master, the king of the Angas, who found himself in a conflict of feelings ( *sankatam* ), joy, anger, compassion and apprehension, owing to

[ ततश्च देव, अवधीरितसकलराजधानुष्कचक्रपराक्रमशालिन. सुतस्य तथाविधेन समरकर्मरम्भेण हर्षरोषकरुणाशङ्कासकटे वर्तमानस्य स्वामिनोऽङ्गराजस्य निपतिता शरपद्भतिर्भूमिसेने बाष्पपर्याकुला दृष्टिः कुमारवृषसेने । ]

**दुर्योधनः**—( सभयम् । ) ततस्ततः ।

**सुन्दरकः**—तदो अ देव, उभयबलपुत्तसाहुकारामरिसिदेण गण्डिविणा तुरगेसु सारहि पि रहवरे धणुं पि जीआइं पि णलिन्दलञ्छणे सिदादवत्ते अ व्वावारिदो समं सिलीमुहासारो । [ ततश्च देव, उभयबलप्रवृत्तसाधुकारामर्षितेन गाण्डीविना तुरगेषु सारथावपि रथवरे धनुष्यपि जीवायामपि नरेन्द्रलाञ्छने सितातपत्रे च व्यापारितः समं शिलीमुखासारः । ]

**दुर्योधनः**—( सभयम् ) ततस्ततः ।

**सुन्दरकः**—तदो देव, विरहो लूणगुणकोदण्डो परिब्भमणमेत्तव्वावारपाडिसि-  
द्धसरसंपादो मण्डलाइं विरचयितुं पउत्तो कुमालविससेणो । [ ततो देव, विरथो  
लूनगुणकोदण्डः परिभ्रमणमात्रव्यापारप्रातिषिद्धशरसपातः मण्डलानि विरचयितुं प्रवृत्तः  
कुमारवृषसेनः ]

**दुर्योधनः**—( साशङ्कम् ) ततस्ततः ।

the commencement of that kind of military operation by his son, who shone with a valour that defied all the princely bow-wielders, the volley (*padhath*) of arrows fell on Bhimasena and the sight bedimmed with tears on Prince Vrsasena.

**Duryodhana**—( *With fear* ) Then, [ what ] then ?

**Sundaraka**—And then, Your Majesty, the Gāndiva-holder, angered by the cries of applause proceeding from both the armies simultaneously directed a shower of arrows on [Vrsasena's] horses' on even his charioteer, on his excellent chariot, on even his bow, on even his bow-string and the white umbrella, the emblem of his royalty.

**Duryodhana**—( *With fear* ) Then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, Prince Vrsasena, whose chariot was destroyed and whose bow and its string were cut, began to trace circles, warding off the volley of arrows by means by the activity of only moving round and round.

**Duryodhana**—( *With apprehension* ) Then, [ what ] then ?

१ 'व्वावारो मण्डलाग्गेण विअरितुं ( व्यापारो मण्डलाग्गेण विचरितुं )' ज.



**सुन्दरकः**—तदो देव, सुदरहविद्धंसणामरिसिदेण सामिणा अङ्गराएण अगणिअभीमसेणाभिजोएण पडिमुक्को धनंजअस्स उवरि सिलीमुहासारो । कुमालो वि परिजणोवणीदं अण्णं रहं आरुहिअ पुणो वि पउत्तो धणंजएण संहं आओधेडुम् । [ततो देव, सुतरथविध्वंसनामर्षितेन स्वाभिनाङ्गराजेनागणितभीम-सेनाभियोगेन परिमुक्तो धनंजयस्योपरि शिलीमुखासारः । कुमारोऽपि परिजनोपनीतमन्य रथमारुह्य पुनरपि प्रवृत्तो धनजयेन सहायोधितुम् ।]

**उभौ**—साधु वृषसेन साधु । ततस्ततः ।

**सुन्दरकः**—तदो देव, भाणिदं च कुमालेण—‘रे रे तादाहिकेवमुहल मज्झ-मपण्डव, मह सरा तुह सरीरं उज्झिअ अण्णस्सिं ण णिवडन्ति’ ति भणिअ सरसहस्सेहिं पण्डवसरीरं पच्छादिअ सिंहणादेण गज्जिदुं पउत्तो । [ततो देव, भणितं च कुमारेण—‘रे रे ताताधिक्षेपमुखर मध्यमपाण्डव, मम शरास्तव शरीर-मुज्झित्वान्वस्मिन्न निपतन्ति’ इति भणित्वा शरसहस्रैः पाण्डवशरीरं प्रच्छाद्य सिंह-नादेन गर्जितुं प्रवृत्तः ।]

**दुर्योधनः**—( सविस्मयम् ) । अहो, बालस्य पराक्रमो मुग्धस्वभावेऽपि । ततस्ततः ।

**सुन्दरकः**—तदो अ देव, तं सरसंपादं समवधूणिअ णिसिदसराभिषादजादम-ण्णुणा किरिटीणा गहिदा रह्छड्गादो क्कणन्तकणअकिङ्किणीजालझङ्कारवि-

**Sundaraka**—Then, Your Majesty, my master, the king of the Angas, enraged at the destruction of his son's chariot, poured a shower of arrows upon Dhanañjaya, not minding [ for the time ] his engagement with Bhīma. The Prince also, mounting on another chariot brought by the servants, began to fight with Dhanañjaya even again.

**Both**—Bravo, Vrsasena, bravo ! Then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, the Prince also said, ‘O you, middle Pāndava, [so] vociferous in reviling my father, my arrows will not fall on anything except your body.’ So saying and covering the body of the Pāndava in thousands of arrows, he began to roar out his loud war-cry

**Duryodhana**—( *With amazement* ) O, the valour of the child, though [ yet ] in his mind not mature ! Then, [ what ] then ?

**Sundaraka**—And then, Your Majesty, having warded off that volley of arrows, Kiritin, whose ire was roused by the strokes of

राइणी मेहोवरोहविमुक्कणहत्थलणिम्मला णिसिदसामलसिणिन्द्रमुही विविहरअणप्प-  
हाभासुरभीसणरमणिज्जदंसणा सत्ती सोवहासं विमुक्का अ कुमालहिमुही ।  
[ ततश्च देव, त शरसपातं समवधूय निशितशराभिघातजातमन्युना किरीटिना गृहीता  
रथोत्सङ्गान् कणत्कनककिङ्किणीजालङ्कारविराविणी मेघोपरोधविमुक्तनभस्तलनिर्मला  
निशितहयामलस्निग्धमुखी विविधरत्नप्रभाभासुरभीषणरमणीयदर्शना शक्तिः सोपहासं  
विमुक्ता च कुमाराभिमुखी । ]

दुर्योधनः—( सविषादम् । ) अहह । ततस्ततः ।

सुन्दरकः—तदो देव, पञ्जलन्ती सत्तिं पेक्खिअ विअलिअं अङ्गराअस्स  
हत्थादो ससरं धणु हिअआदो वीरसुलहो उच्छाहो णअणादो बाप्पसलिलं पि ।  
हसिदं अ धणंजएण सिंहणादं विणादिदं अ विओदलेण । दुक्कलं दुक्कलं त्ति  
आक्कन्दिदं कुरुबलेण । [ ततो देव, प्रज्वलन्ती शक्ति प्रेक्ष्य विगलितमङ्गराजस्य  
हस्तात् सशर धनुर्हृदयाद्विरसुलभ उत्साहो नयनाद्वक्षसलिलमपि । हसितं च धनञ्जयेन  
सिहनाद विनादितं च वृकोदरेण । दुष्कर दुष्करमित्याक्रन्दितं कुरुबलेन । ]

दुर्योधनः—( सविषादम् । ) ततस्ततः ।

सुन्दरकः—तदो देव, कुमालविससेणेण आकण्णाकिङ्किणिअसिदसुरप्पेण चिरं  
णिज्झइअ अद्धपहे एव्व भाईरही विअ भअवदा विसमलोअणेण तिघा किदा

the sharp arrows, took up, from a side (*utsangah*) of his chariot, a *Sakti*, resounding with the jingling of its numerous (*jālam*) tinkling bells of gold, spotless like the sky free from the obstruction of the clouds, having a sharpened, [and hence] dark and glossy point and looking dreadful and [at the same time] charming as it shone with the refulgence of its diverse jewels, and contemptuously discharged it in the direction of the Prince

**Duryodhana**—( *With distress* ) Oh, alas ! Then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, at the sight of [ that ] blazing *Sakti*, down (*v*) dropped from the hands of the king of the Angas the bow with its arrow, from his heart the courage natural to a warrior [ and ] from his eyes even tears. Dhanañjaya laughed and simultaneously Virkodara roared out a loud war-cry. The Kuru-army cried out, ' A hard lot, a hard lot ! '

**Duryodhana**—( *With distress* ) Then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, Prince Vrsasena, who drew his sharp crescent-shaped arrow up to his ear, looked at [ the

सती । [ ततो देव, कुमारवृषसेनेनाकर्णाकृष्टनिश्चितक्षुरपेण चिर निधायार्धपथ एव भागीरथाव भगवता विषमलोचनेन त्रिधा कृता शक्तिः । ]

दुर्योधनः—साधु, वृषसेन, साधु । ततस्ततः ।

सुन्दरकः—तदो अ देव, एदस्सि अन्तले कलमुहरेण वीरलोअसाहुवादेण अन्तरिदो समरतूणिगघोसो । सिद्धचालणगणविमुक्ककुसुमप्पअरेण पच्छादिद समलांगणम् । भाणिअ अ सामिणा अग्राएण—‘ भो वीर विकोदल, असमतो तुह मह वि समलव्वावारो । ता अणुमण्ण मं मुहुत्तअम् । पेक्खामहे दाव वस्सस्स तुह भादुणो अ धणुव्वेदसिक्खाचउरत्तणम् । तुह वि एद पेक्खणिज्जम् त्ति । [ ततश्च देव, एतस्मिन्नन्तरे कलमुखरेण वीरलोकमाबुवादेनान्तरितः समरतूर्यनिर्घोषः । सिद्धचारणगणविमुक्ककुसुमप्रकरेण पच्छादित समराङ्गणम् । भाणित च स्वामिनाङ्गराजेन—‘भो वीर वृकोदर, असमाप्तस्तव ममापि समरव्यापारः । तदनुमन्यस्व मा मुहूर्तम् । प्रेक्षावहे तावद्वत्सस्य तव भ्रातुश्च धनुर्वेदशिक्षाचतुरत्वम् । तवाप्येतत् प्रेक्षणीयम्’ इति । ]

दुर्योधनः—तस्तततः ।

सुन्दरकः—तदो देव, विस्समिदाओधनव्वावारा मुहुत्तविस्समिदणिअवेराणु-

*Sakti* ] for a long time [by way of taking aim] and divided it into three parts, while yet it was on half its way, even as Siva divided the Ganges!

**Duryodhana**—Bravo, Virasena, bravo! Then, [ what ] then ?

**Sundaraka**—And then, Your Majesty, at this time the blast of war-trumpets was drowned in the cry of ‘Well [ done ],’ proceeding from the warrior world, which [ cry ] was sweet [ yet ] loud (*mukhara*) The field of battle was covered over with a collection of flowers, showered down by a multitude of Siddhas and Cāranas And my master, the king of the Angas, said, ‘O valiant Vīkodara, unfinished is your, and even my, battle-operation Therefore give me leave for a moment Let us just witness the skill in the knowledge of archery of my boy and your brother. Even for you it is a sight to see!’

**Duryodhana**—Then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, even both Bhīmasena and the

बन्धा दुवे वि पेक्खआ जादा भीमसेणांगराआ । [ ततो देव, विश्रमितायोधन-  
व्यापारौ मुहूर्तविश्रमितनिजवैरानुबन्धौ द्वावपि प्रेक्षकौ जातौ भीमसेनाङ्गराजौ । ]

दुर्योधनः—( साभिप्रायम् । ) ततस्ततः ।

सुन्दरक.—तदो अ देव, सत्तिखण्डणामरिसिदेण गण्डीविणा भणिअम्—‘ अरे  
रे दुज्जोहणप्पमुहा—[ ततश्च देव, शक्तिखण्डनामर्षितेन गाण्डीविना भणितम्—‘ अरे  
रे दुर्योधनप्रमुखाः—] ( अर्धोक्ते लज्जा नाटयति । )

दुर्योधनः—सुन्दरक कथ्यताम् । परवचनमेतत् ।

सुन्दरकः—सुणाहु देवो । ‘ अरे रे दुज्जोहणप्पमुहा कुरुवल्लसेणापहुणो, अविण-  
अणोकण्णधार कण्ण, तुझेहि मह परोक्खं बहुहिं महारहेहिं पडिवारिअ एआई  
मम पुत्तओ अहिमणू व्वावादिदो । अहं उग तुम्हाण पेक्खन्ताणं एव्व एदं  
कुमालविससेणं सुमरिदव्वसेसं करोमि’ त्ति भणिअ सगव्व आप्फाळिदं णेण  
वज्जणिग्घादघोसभीसणजीआरवं गण्डीवम् । सामिणा वि सज्जीकिदं कालपुट्टम् ।  
[ शृणोतु देवः । ‘ अरे, रे दुर्योधनप्रमुखाः, कुरुवल्लभेनाप्रभवः अविनयनौकर्णधार  
कर्ण, युष्माभिर्मम परोक्ष बहुभिर्महारथैः परिवृत्यैकाकी मम पुत्रकोऽभिमन्युव्यापादितः ।  
अह पुनर्युष्माकं प्रेक्षमाणानामेवैत कुमारवृषसेन स्पर्तव्यशेष करोमि ।’ इति भणित्वा

king of the Angas, became witnesses, having ceased their battle-  
operation and stopped for a while their continued enmity.

Duryodhana—( *Significantly* ) Then, [ what ] then ?

Sundaraka—And then, Your Majesty, the Gāndīva-wielder, who  
was enraged at the splitting of his *Sakti*, said, ‘ O you, Duryo-  
dhana-headed—’ ( *This half-said, he gesticulates shyness* )

Duryodhana—Sundaraka, proceed. This [ represents ] the speech  
of another.

Sundaraka—May Your Majesty hear ‘ O you, masters of the  
powerful ( *balam* ) Kuru-hosts, headed by Duryodhana, [ O ]  
Karna, the helmsman of the boat of insolence, my young boy,  
Abhimanyu, who was alone, was surrounded and killed in my  
absence, by you, great chariot-warriors, who were many.  
But I shall reduce to memory this Prince Vrsasena, even ( *eva* )  
inspite of you who are looking on. So saying he proudly  
twanged his Gāndīva, whose string created a noise dreadful like

सगर्वमास्फालितमनेन वज्रनिर्घातघोषभूषणजीवारव गाण्डीवम् । स्वामिनापि सज्जी-  
कृत कालपृष्ठम् । ]

**दुर्योधनः**—( सावहित्थम् । ) ततस्ततः ।

**सुन्दरकः**—तदो अ देव, पडिसिद्धभीमसेणसमलकम्मालम्भेण गण्डीविणा  
विरइदा अङ्गराअविससेणरहकूलकसाओ दुवे बाणणदीओ । तेहि वि दुवेहिं  
अण्णोण्णसिणेहदंसिदसिक्खविसेसेहि अभिजुत्तो सो दुराआरो मज्झमपण्डवो ।  
[ ततश्च देव, प्रतिषिद्धभीमसेनसमरकर्मारम्भेण गाण्डीविना विरचिते अङ्गराजवृषसेन-  
रथकूलकषे द्वे बाणनद्यौ । ताभ्यामपि द्वाभ्यामन्योन्यस्नेहदर्शिताशिक्षाविशेषाभ्यामभियुक्तः  
स दुराचारो मध्यमपाण्डवः । ]

**दुर्योधनः**—ततस्ततः ।

**सुन्दरकः**—तदो अ देव, गण्डीविणा ताररसिदजीआणिग्घोसमेत्तविण्णादबाण  
वरिसेण तह आअरिदं पत्तिहिं जह ण गहत्तलं ण सामी ण रहो ण धरणी ण  
कुमालो ण केदुवसो ण बलाइ ण सारही ण तुलङ्गमा ण दिसाओ ण वीरलोओ  
अ लक्खीअदि । [ ततश्च देव, गाण्डीविना ताररसितज्यानिर्घोषमात्रविज्ञातबाण-  
वर्षेण तथाचरितं पत्रिमिर्यथा न नभस्तलं न स्वामी न रथो न धरणी न कुमारो न  
केतुवशो न बलानि न सारथिर्न तुरङ्गमा न दिशो न वीरलोकश्च लक्ष्यते । ]

the crash of a stroke of the thunderbolt My master also made  
ready his Kālaprsthā

**Duryodhana**—( *Concealing his feelings* ) Then, [ what ] then ?

**Sundaraka**—And then, Your Majesty, the Gāndīva-wielder, who  
prohibited Bīmasena from commencing battle-operation, arranged  
two rivers of arrows, dashing against the banks in the form of  
the chariots of the king of the Angas and Vrsasena By those  
two also, who displayed special skill out of affection for each  
other, was attacked that ill-behaved middle Pāndava

**Duryodhana**—Then, [ what ] then ?

**Sundaraka**—And then, Your Majesty, the Gāndīva-wielder, the  
shower of whose arrows could be known only by the twanging  
of his bow-string, which resembled loudthunder, performed with  
the arrows such [ a feat ] that not the sky, not my master, not  
the chariot, not the earth, not the Prince, not the banner-post, not  
the hosts, not the charioteer, not the horses, not the quarters  
and not the warrior-world could be seen !

**दुर्योधनः—**( सविस्मयम् ) ततस्ततः ।

**सुन्दरकः—**तदो अ देव, खणमेत एव अदिक्कन्ते सरवरिसे सहारिससिहणादे पण्डवसेणणे विमुक्काकन्दे कोरवबले समुत्थितो महन्तो कलअलो हा हदो कुमालविससेणो हा हदो ति । [ ततश्च देव, क्षणमात्रमेवातिक्रान्ते शरवर्षे सहर्ष-सिहनादे पाण्डवसैन्ये विमुक्ताकन्दे कौरवबले समुत्थितो महान् कलकलो हा हतः कुमारवृषसेनो हा हत इति । ]

**दुर्योधनः—**( सबाष्परोधम् ) ततस्ततः ।

**सुन्दरकः—**तदो अ देव, पेयँस्वामि कुमाल हदसारहितुलंग लूणादवत्तावचामरकेदुवंस सगगप्पब्भट्टं विअ सुलकुमाल एकेण जेव हिअअम्मभेदिणा सिलीमुहेण भिण्णदेह रहमज्जे पल्लथं । [ ततश्च देव, प्रेक्ष कुमार हतसारथितुरग लूनातपत्रचापचामरकेतुवश स्वर्गप्रभ्रष्टमिव सुरकुमारमेकेनैव हृदयमर्मभेदिना शिलीमु-खेन भिन्नदेह रथमध्ये पर्यस्तम् । ]

**दुर्योधनः—**( सास्रम् ) अहह कुमारवृषसेन । अलमतः परं श्रुत्वा । हा वत्स वृषसेन, हा मदद्भुललित, हा गदायुद्धप्रिय, हा राधेयकुलप्ररोह, हा प्रियदर्शन,

**Duryodhana—**( *With amazement* ) Then, [ what ] then ?

**Sundaraka—**And then, Your Majesty, as the shower of arrows ceased just for a moment, as the Pāndava army uttered a war-cry and as the Kaurava forces gave out a loud wail, a great uproar arose, 'Alas, Prince Vrsasena is killed, alas, [ he ] is killed !'

**Duryodhana—**( *Suppressing his tears* ) Then, [ what ] then ?

**Sundaraka—**And then, Your Majesty, I saw the Prince stretched in the chariot, like the son of a god fallen from heaven, his body pierced through by just one arrow that cut the vital of his heart, his charioteer and horses killed and his umbrella, bow, *chourmes*, and banner-post [all] broken.

**Duryodhana—**( *With tears* ) Alas, Prince Vrsasena ! Enough of hearing further than this. O dear boy Vrsasena, alas, [ you ] who were too much fondled on my lap, alas, [ you ] to whom fight with the mace was dear, alas, sprout of the family of Rādheya, alas, [ you ] of pleasant sight, alas [ you ] who were not [ to me ] diffe-

१ ' महन्तीए वेलाए पेक्खिअ ( महत्या वेलया प्रेक्ष्य ) ' ज. २ ' परिद्विजं आअद्धे ( परिस्थितमागतः ) ' ज.,

हा दुःशासननिर्विशेष, हा सर्वगुरुवत्सल, प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तनेत्रमचिरोदितचन्द्रकान्त—

मुद्गिद्यमाननवयौवनरम्यशोभम् ।

प्राणापहारपरिवर्तितदृष्टि दृष्ट

कर्णेन तत् कथमिवाननपट्टज ते ॥ १०

सूतः—आयुष्मन्, अलमत्यन्तदुःखावेगेन ।

दुर्योधनः—सूत, पुण्यवन्तो हि दुःखभाजो भवन्ति । अस्माक पुनः

*mp* // प्रत्यक्षं हतबन्धूनामेतत् परिभवाग्निना ।

हृदयं दह्यतेऽत्यर्थं कुतो दुःखं कुतो व्यथा ॥ ११ ॥

( मोहमुपगतः । )

सूतः—समाश्वसितु महाराजः । ( पदान्तेन वीजयति । )

दुर्योधनः—( लब्धसज्ञः । ) भद्र सुन्दरक, ततो वयस्येन कि प्रतिपन्नमङ्गराजेन ।

rent from Dussāsana, alas, [ you ] who were attached to all your elders, give me a reply [ to my lamentations ]

How possibly could Karna have gazed upon your lotus-like face, which had wide eyes, which was delightful as the newly-arisen moon and whose loveliness was rendered attractive by fresh youth [ just ] sprouting forth, when its eyes were [ probably ] turned up at [ the time of ] the passing of life ?

10

**Charioteer**—Long-lived one, away with the extreme vehemence of grief

**Duryodhana**—Charioteer, the meritorious really become subject to grief But of us,

Whose kinsmen are killed before our very eyes, this heart is being excessively burnt by the fire of humiliation

Whence [ therefore can we have ] grief, whence pain ? 11

( Faints away )

**Charioteer**—May Your Majesty take courage, take courage  
( Fans him with the skirt of his garment )

**Duryodhana**—( Recovering consciousness ) Good Sundaraka, what then was done by my friend, the Anga-king ?

**सुन्दरकः**—तदो अ देव, तथाविधस्स पुत्तस्स दसणेण संगलिदं अस्सुजादं उज्जिअ अणवेक्खिदपरप्पहरणाओएण सामिणा अभिजुत्तो धणजओ । तं अ सुदवहामरिसुद्धीविदपरकम विमुक्कजीविदास तह परिकमन्त पेक्खिअ भीमणउल-सहदेवपञ्चालप्पमुहेहि अन्तरिदो धणजअस्स रहवरो । [ ततश्च देव, तथाविधस्य पुत्रस्य दर्शनेन सगलितमश्रुजातमुज्झित्वानवेक्षितपरप्रहरणाभियोगेन स्यामिनाभियुक्तो धनजयः । त च सुतवधामर्षोर्दीपितपराक्रम विमुक्कजीविताश्च तथा परिक्रामन्त प्रेक्ष्य भीमनकुलसहदेवपाञ्चालप्रमुखैरन्तरितो वनजयस्य स्थवरः । ]

**दुर्योधनः**—ततस्ततः ।

**सुन्दरकः**—तदो देव, सल्लेण भणिदम्—‘ अङ्गराअ, हदतुलङ्गमो भग्गकूवरो दे रहो ण जोगो भीमाज्जुणेहिं सह आज्जुज्झिदुम् ’ ति । तदो पडिवट्ठिदो रहो ओदारिदो सामी सन्दणादो बहुप्पआरं अ समस्सासिदो । तदो अ सामिणा सुइरं विलविअ परिअणोवणीदं अण्ण रह पेक्खिअ दीहं निस्ससिअ मइ दिट्ठी विणिक्खिविदा । सुन्दरअ, एहि ति भणिद अ । तदो अहं उवगदो सामिसमी-वम् । तदो अवणीअ सीसट्ठाणादो पडिअ सरीरसगलिदेहिं सोणिअविडुहिं लिच्चमुहं बाणं कटुअ अहिलिहिअ प्पेसिदो देवस्स संदेसो । [ ततो देव, शल्येन

**Sundaraka**—And then, Your Majesty, having wiped off the many tears that arose (lit dropped down) at the sight of his son in that plight, my master attacked Dhanañjaya, caring not for the strokes of others' weapons And having seen him, whose valour was enkindled by rage at the slaughter of his son [and] who had given up [all] hope of life [owing to desperation], thus moving about, [warriors,] headed by Bhīma, Nakula, Sahadeva and Pāṇcāla, screened the excellent chariot of Dhanañjaya.

**Duryodhana**—Then, [what] then ?

**Sundaraka**—Then, Your Majesty, Śalya said, ‘ King of the Angas, your chariot, with its horses killed and its pole ( *kūbarah* ) broken, is not fit for fighting with Bhīma and Arjuna. ’ Thus the chariot was changed, my master was made to alight from his [ old ] chariot and was in diverse ways consoled. And then, my master bewailed for a long time and having seen another chariot brought by the servants, heaved a long sigh and cast

१ ‘ तदो अज्जुणचावमहप्पलअपओहरणिस्सरिदसरधारासहस्सेहि पूरिदेसु दिसा-मुहेसु सल्लेण भणिदो सामी अंगराओ ( ततोर्जुनचापमहाप्रलयपयोधरनिचूतशरधारा-सहस्रैः पूरितेषु दिशामुखेषु शल्येण भणितः स्वाम्यङ्गन्धराजः । ) ग-वृ.



भणितम्—‘अङ्गराज, हततुरंगमो भग्नकूबरस्ते रथो न योग्यो भीमार्जुनाभ्या सहयो-  
द्धुम्’ इति । ततः परिवर्तितो रथोऽवतारितः स्वामी स्यन्दनाद्बहुप्रकारं च समाश्व-  
सितः । ततश्च स्वामिना सुचिरं विलप्य परिजनोपनीतमन्य रथं प्रेक्ष्य दीर्घं निःश्वस्व  
मायं दृष्टिर्विनिक्षिप्ता । सुन्दरक, एहीति भणितं च । ततोऽहमुपगतः स्वामिसमीपम् ।  
ततोऽपनीय शीर्षस्थानात् पट्टिकां शरीरसंगलितैः शोणितविन्दुभिल्लितमुखं बाणं कृत्वा-  
भिलिख्य प्रेषितो देवस्य सदेशः । ] ( पट्टिकामर्पयति । )

( दुर्योधनो गृहीत्वा वाचयति । )

यथा—‘स्वास्ति, महाराजदुर्योधन समराङ्गणात् कर्ण एतदन्तः कण्ठे गाढमालिङ्ग्य  
विज्ञापयति ।

अस्त्रग्रामविधौ कृती न समरेष्वस्यास्ति तुल्यः पुमान्  
भ्रातृभ्योऽपि ममाधिकोऽयममुना जेयाः पृथक्सूनवः ।  
यत्संभावितं इत्यहं न च हतो दुःशासनारिर्मया  
त्वं दुःस्वप्रतिकारमेहि भुजयोर्वीर्येण बाष्पेण वा ॥ १२ ॥’

**दुर्योधनः**—वयस्य कर्ण, किमिदं भ्रातृशतवधदुःखितं मामपरेण वाक्शल्येन

a glance at me And [he] said ‘Sundaraka, come [here]’  
Then I went near my master Then, taking out a strip of cloth  
from his turban and smearing the tip of an arrow with drops  
of blood oozing from his body, he wrote and sent a message to  
Your Majesty ( Hands over the strip )

( Duryodhana takes and reads )

Thus, ‘Hail, Karna, having closely embraced by the neck  
His Majesty Duryodhana, for this the last time, submits from  
the field of battle.

‘[This Karna] is versed in the operation with a number  
of missiles, there is no [other] man who is his equal in  
battle, he is more [valued] to me than even my brothers;  
through him the sons of Prthā are to be conquered’—since  
thus you honoured me and I did not kill the enemy of  
Duśśāsana, [therefore] find you a remedy for grief either  
by the prowess of arms or by tears’ 12

**Duryodhana**—Friend Karna, why do you strike me here, when  
am [already] pained by the slaughter of a hundred brother-

षड्रयासि । भद्र सुन्दरक, अथेदानीं किमारम्भोऽङ्गराजः ।

**सुन्दरक.**—देव, अवणीदसरीरावरणो अप्पवहकिदणिच्चओ पुणोवि पत्थेण सह समलं मग्गदि [ देव, अपनीतशरीरावरण आत्मवधकृतनिश्चयः पुनरपि पार्थेन सह समर मार्गयते । ]

**दुर्योधनः**—( आवेगादासनादुत्तिष्ठन् । ) सूत रथमुपनय । सुन्दरक, त्वमपि मद्-चनान्त्वरिततर गत्वा वयस्यमङ्गराज प्रतिबोधय । अलमतिसाहसेन । अभिन्न एवावयोः संकल्पः । नै खलु भवानेको जीवितपरित्यागाकाङ्क्षी । किं तु

हत्वा पार्थान् सलिलमशिव बन्धुवर्गाय दत्त्वा  
मुक्त्वा बाष्पं सह कतिपर्यैर्मन्त्रिभिश्चारिभिश्च ।  
कृत्वान्योन्य सुचिरमपुनर्भावि गाढोपगूढं  
संत्यक्ष्यावो हततनुमिमां दुःखितौ निर्वृतौ च ॥ १३ ॥

अथवा श्लोक प्रति मया न किञ्चित् सदेष्टव्यम् ।

with another arrow of [such] speech? Good Sundaraka, well, now what is the Anga-king engaged in?

**Sundaraka**—Your Majesty, taking off the covering of his body and determined to bring about his own death, he is seeking battle with Pārtha even again

**Duryodhana**—( *Getting up from his seat with vehemence* ) Charioteer, bring my chariot Sundaraka, go very quickly and console my friend, the Anga-king at my words, [thus] 'Away with extreme rashness Quite identical is our determination. Not indeed are you alone desirous of giving up life But,

Having killed the Pārthas, offered inauspicious water to the group of our relatives, shed tears in company with a few [surviving] ministers and enemies and accomplished a not-happening-again, mutual, close embrace for a long time, we shall give up this accursed body, being [at once] sorrow-stricken and relieved [ of our sorrow ]!

13

Or rather, as regards grief I have no message to send

१ 'देव अज्जवि आरम्भो पुच्छीअदि ( देव अयापि आरम्भः पृच्छयते । )' ज.

२ 'न खलु जयाकाङ्क्षी भवानिदानीम्' ग-द. ३ नास्तीदं वाक्यं ग-द-पुस्तकयोः. ४ 'कर्ण प्रति मया किञ्चित् सदेष्टव्यम्' ग

वृषसेनो न ते पुत्रो न मे दुःशासनोऽनुजः ।

त्वां बोधयामि किमहं त्वं मां सस्थापयिष्यसि ॥ १४ ॥

सुन्दरकः—जं देवो आणवेदि । [ यदेव आज्ञापयति । ] ( निष्क्रान्तः । )

दुर्योधनः—सूत, तूर्णमेव रथमुपस्थापय ।

सूतः—( कर्णं दत्त्वा । ) देव, हेष्वासंवलितो नेमिध्वनिः श्रूयते । तथा तर्कयामि नूनं परिजनोपनीतो रथः ।

दुर्योधनः—सूत, गच्छ त्वं सज्जीकुरु ।

सूतः—यदाज्ञापयति देवः । ( निष्क्रम्य पुनः प्रविशति । )

दुर्योधनः—( विलोक्य । ) किमिति नारुढोऽसि ।

सूतः—एष खलु तातोऽम्बा च संजयाधिष्ठितं रथमारुह्य देवस्य समीपमुपगतौ ।

दुर्योधनः—किं नाम तातोऽम्बा च संप्राप्तौ । कष्टमतिबीभत्समाचरितं देवेन ।

सूत, गच्छ त्वं स्यन्दनं तूर्णमुपहर । अहमपि तातदर्शनं परिहरन्नेकान्ते तिष्ठामि ।

Vrsasena was not your son, Dussāsana was not my younger brother ! Why do I [ then ] console you ? [ Why ] should you compose me ?

14

Sundaraka—As Your Majesty commands ( Goes out )

Duryodhana—Charioteer, bring the chariot quickly enough.

Charioteer—Your Majesty, the sound of the rims [ of wheels ], mingled with the neighing [ of horses ], is heard I therefore conclude the chariot is in all probability ( *nūnam* ) brought by the servants

Duryodhana—Charioteer, go, you make [ it ] ready.

Charioteer—As Your Majesty commands ( Going out he enters again )

Duryodhana—( Looking at him ) Why is it that you are not mounted ?

Charioteer—Here, indeed, have arrived in the vicinity of Your Majesty your father and mother, mounted on a chariot in the charge ( *adhasthata* ) of Sañjaya

Duryodhana—What, I would like to know ( *nāma* ), have father and mother arrived ? Alas, an exceedingly loathsome thing has been done by Fate ! Charioteer, go you and quickly bring my chariot I shall also stay in a solitary place, avoiding meeting with [ lit. being seen by ] my father.

सूतः—देव, त्वदेकशेषबान्धवावेतौ । कथमिव न समाश्वासयसि ।

दुर्योधनः—सूत, कथमिव समाश्वासयामि विमुखभागधेयः ।

अथैवावां रणमुपगतौ तातमम्बां च दृष्ट्वा

घातस्ताभ्यां शिरसि विनतोऽहं च दुःशासनश्च ।

तस्मिन् बाले प्रसभमरिणा प्रापिते तामवस्थां

पार्श्वं पित्रोरहमुपगतः किं नु वक्ष्यामि ताभ्याम् ॥ १५ ॥

तथाप्यवश्यं वन्दनीयौ गुरू ।

( निष्क्रान्तौ । )

इति चतुर्थोऽङ्कः

**Charioteer**—Your Majesty, they [ that is, your parents ] have you as the one surviving kinsman. How possibly should you not console them ?

**Duryodhana**—Charioteer, how possibly can I, whose fate is averse [ to me ], console them ? See.

Just to-day we both went to battle after seeing our father and mother. By them was I, as I bent low, smelt on the head and Dussāsana [ also ] ' [ Now ] when that boy is forcibly reduced to that condition by the enemy, what possibly should I, when gone near my parents, say to them ?

15

Yet the elders have necessarily to be offered obeisance to

( They both go out )

END OF ACT IV

## पञ्चमोऽङ्कः

( ततः प्रविशति रथयानेन गान्धारी संजयो धृतराष्ट्रश्च । )

धृतराष्ट्रः—वत्स संजय, कथय कथय कस्मिन्नुद्देशे कुरुकुलकाननैकशेषप्रवालो वत्सो मे दुर्योधनस्तिष्ठति । कच्चिज्जीवति वा न वा ।

गान्धारी—जाद, जइ सच्चं जीवदि मे वच्छो ता कधेहि कस्सिं देसे वड्ढि ।  
[ जात, यदि सत्य जीवति मे वत्सस्तत्कथय कस्मिन् देशे वर्तते । ]

संजयः—नन्वेष महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

गान्धारी—( सकरुणम् । ) जाद, एआइ त्ति भणासि । किं णु क्खु सपदं भाडुसदं से पास्से भविस्सदि । [ जात, एकाकीति भणसि । किं तु खलु साप्रतं भ्रातृशतमस्य पार्श्वे भविष्यति । ]

संजयः—तात, अम्ब, अवतरतं स्वैरं रथात् ।

( उभाववतरण नाटयत । )

( ततः प्रविशति सर्वाङ्गोपविष्टो दुर्योधनः । )

संजयः—( उपसृत्य । ) विजयता महाराज । नन्वेष तातोऽम्बया सह प्राप्तः ।  
किं न पश्यति महाराजः ।

### ACT V

( Then enter in a conveyance, namely, a chariot, Gāndhārī, Sañjaya and Dhṛtarāṣṭra )

Dhṛtarāṣṭra—Dear Sañjaya, tell [ me ], tell [ me ], in which region my dear boy Duryodhana, the one surviving sprout from the forest of the Kuru-family, is staying Is he alive or not ?

Gāndhārī—Child, if really my dear boy is alive, then tell [ me ] in which region he is

Sañjaya—Well, here is His Majesty, sitting all alone, under the shade of a banian tree

Gāndhārī—( Pathetically ) Child, you say ' alone ' Indeed, is it likely ( nu ) that a hundred brothers are at his side now ?

Sañjaya—Father, mother, slowly alight from the chariot

( Both gesticulate alighting )

( Then enters Duryodhana, sitting in shame )

Sañjaya—( Approaching ) May victory attend Your Majesty :  
Why, here father has arrived along with mother.

( दुर्योधनो बैलक्ष्यं नाटयति । )

धृतराष्ट्रः—

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे  
बद्धेषु व्रणपट्टकेषु शनकैः कर्णे कृतापाश्रय ।  
दूरान्निर्जितसाम्बितान्नरपतीनालोकयल्लीलया  
सह्या पुत्रक वेदनेति न मया पापेन पृष्टो भवान् ॥ १ ॥  
( धृतराष्ट्रो गान्धारी च स्पर्शेनोपेत्यालिङ्गतः । )

गान्धारी—वच्छ, अदिगाढप्रहारवेअणापज्जाउलस्स अम्हेसु सण्णिहिदेसु वि ण  
प्पसरदि दे वाणी । [ वत्स, अतिगाढप्रहारवेदनापर्याकुलस्यास्मासु सनिहितेष्वपि न  
प्रसरति ते वाणी । ]

धृतराष्ट्रः—वत्स, दुर्योधन, किमकृतपूर्वः संप्रति मय्यप्ययमव्याहारः ।

गान्धारी—वच्छ, जइ तुमं वि अम्हे णालवसि ता किं संपद वच्छो दुस्सासणो  
आलवदि अद्य दुम्मरिसणो वा अण्णो वा । [ वत्स, यदि त्वमप्यस्मान्नालपसि तत्किं  
साप्रत वत्सो दुःशासन आलपत्यथ दुर्मर्षणो बान्यो वा । ]

( *Duryodhana gesticulates bewilderment* )

**Dhṛtarāṣṭra—**

Sinful as I am, I could not make of you the inquiry,  
'Dear boy, is your pain bearable?'—[of you] who, being  
reclined at leisure on Karna, would be gracefully looking  
from a distance at [hostile] kings, [first] vanquished and  
[then] appeased, when, after darts were taken out [of your  
body] by means of pincers, your armour was removed and  
the bandages of your wounds were tied !

( *Dhṛtarāṣṭra and Gāndhārī, approaching gropingly, embrace him* )

**Gāndhārī—**Child, distressed as you are by the agonies of your  
extremely deep wounds, your tongue does not work, though we  
have arrived near !

**Dhṛtarāṣṭra—**Dear boy, Duryodhana, why now this silence,  
unresorted to before, even towards me ?

**Gāndhārī—**Child, if even you would not talk to us, then, would  
dear Duśśāsana now talk, or then, Durmarsana, or another ?

दुर्योधनः —

पाँपोऽहमप्रतिकृतानुजनाशदर्शी  
तातस्य बाष्पपयसा तव चाम्ब हेतुः ।  
दुर्जातमत्र विमले भरतान्वये वै ।  
किं मां सुतक्षयकरं सुत इत्यवैषि ॥ २ ॥

गान्धारी—जाद, अल परिदेविदेण । तुम वि दाव एक्का इमस्स अन्धजुअलस्स मग्गोवेदेसओ । ता चिर जीव । किं मे रज्जेण जएण वा । [ जात, अल परिदे-  
वितेन । त्वमपि तावदेकोऽस्यान्वयुगलस्य मार्गोपदेशकः । तच्चिर जीव । किं मे  
राज्येन जयेन वा । ]

दुर्योधनः—

मात किमप्यसदृशं कृपेण वचस्ते  
सुक्षत्रिया क्व भवती क्व च दीनतैषा ।  
निर्वत्सले सुतशतस्य विपत्तिमेतां  
त्व नानुचिन्तयसि रक्षसि मामयोग्यम् ॥ ३ ॥

Duryodhana—

Sinful am I, who have witnessed the slaughter of my  
younger brothers without avenging it, the cause of the tears  
of father, and of you, [O] mother ! Why do you regard me  
as your son—[me] who am unworthily born in the spotless  
Bharata-race of yours and have become the destroyer of  
your sons? 2

Gāndhārī—Child, enough of bewailing You at least are the  
only guide of this blind couple So live long. What care I for  
kingdom or victory ?

Duryodhana—

Mother, unaccountably unbecoming and undignified  
is [this] utterance of yours ! What an incongruity between  
you, an excellent Ksatriya woman, and this meekness of  
spirit ! [O you] who are void of parental affection, you  
think not of this calamity of your hundred sons, [but  
merely try to] protect me, who am unworthy [of protection  
in this way] ! 3

१ 'जातो' ज २ 'अपि' ग-द. ३ 'वेरेण (वेरेण)' ग-द. ४ 'विकृत'

ग-द

नूनं विचेष्टितमिदं सुतशोकस्य ।

संजयः—महाराज, किं वायं लोकवादो वितथः ‘न घटस्य कूपपतने रज्जुस्त-  
त्रैव प्रक्षेप्तव्या’ इति ।

दुर्योधनः—अपुष्कलमिदम् । उपक्रियमाणाभावे किमुपकरणेन । ( रोदिति । )

धृतराष्ट्रः—( दुर्योधनं परिष्वज्य । ) वत्स, समाश्वसिहि । समाश्वासय चास्मा-  
निमामतिदीनां मातरं च ।

दुर्योधनः—तात, दुर्लभः समाश्वास इदानीं युष्माकम् । किं तु

कुन्त्या सह युवामद्य मया निहतपुत्रया ।

विराजमानौ शोकेऽपि तनयाननुशोचतम् ॥ ४ ॥

गान्धारी—जाद, एद एव्व संपदं प्पभूदं ज तुमं वि दाव एक्को णाणुसोचइ-  
दव्वो । ता जाद, प्पसीद । एसो दे सीस्सञ्जली । णिवड्ढेहि समरप्पावारादो ।  
अपच्छिमं करेहि पिटुणो वअणम् । [ जात, एतदेव साप्रतं प्रभूतं यत्त्वमपि ताव-  
देको नानुशोचितव्यः । तज्जात, प्रसीद । एष ते शीर्षाञ्जलिः । निवर्तस्व समरव्याप-  
रात् । अपाश्र्विम कुरु पितुर्वचनम् । ]

Surely, this is the work of grief for sons !

Saṅjaya—Your Majesty, is this popular saying false—[namely]  
‘When a vessel has fallen in a well, the rope should not be  
thrown just there’ ?

Duryodhana—This is insufficient. What is the use of the instru-  
ment in the absence of those who are to be served therewith ?

Dhṛtarāṣṭra—( Embracing Duryodhana ) Dear boy, take courage.  
And offer consolation to us and to this extremely miserable  
mother [of yours ]

Duryodhana—Father, difficult to attain is consolation for you  
now. But,

Do you both keep on bewailing for your sons, shining  
even in sorrow, in company with Kuntī, whose sons will be  
killed by me to-day !

4

Gāndhārī—This itself is much at present that you alone at least  
are not to be mourned for. Therefore, dear, be pleased. Here I  
fold my hands on my head for you. Desist from battle-ope-  
ration. Act up according to the last words of your father.



**धृतराष्ट्रः**—वत्स, शृणु वचनं तवाम्बाया मम च निहताशेषबन्धुवर्गस्य । पश्य ।

दायादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ  
कणस्यात्मजमग्रतः शमयतो भीत जगत् फाल्गुनात् ।/  
वत्सानां निधनेन मे त्वयि रिपु. शेषप्रतिज्ञोऽधुना  
मानं वैरिषु मुञ्च तात पितरावन्धाविमौ पालय ॥ ५ ॥

**दुर्योधनः**—समरात् प्रतिनिवृत्य किं मया कर्तव्यम् ।

**गान्धारी**—जाद, ज पिदा दे विउरो वा भणदि । [ जात यत् पिता ते विदुरो वा भणति । ]

**संजयः**—देव, एवमिदम् ।

**दुर्योधनः**—संजय, अद्याप्युपदेष्टव्यमस्ति ।

**संजयः**—देव यावत् प्राणिनि तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम् ।।

**दुर्योधनः**—( सक्रोधम् । ) शृणुमस्तावद्भवत एव प्रज्ञावतोऽस्मान् प्रति प्रति-  
रूपमुपदेशम् ।

**Dhṛtarāstra**—Dear boy, listen to the words of your mother and of me, who have the group of all my kinsmen killed See

Those [ famous ] Drona and Bhīṣma, [ depending ] on whose strength the enemies [ lit the co-parceners ] were not cared for, are killed The world trembled before Phālguna, as he butchered Karna's son in his [ very ] presence. Owing to the death of my dear boys [ having been accomplished ], the enemy has his vow now remaining unfulfilled with regard to you [ alone ]<sup>1</sup> Give up your pride towards the enemies, dear boy, and save these your blind parents. 5

**Duryodhana**—Turning back from the battle-field, what should be done by me ?

**Gāndhārī**—Dear, what your father, or Vidura, would say.

**Saṁjaya**—Your Majesty, so is this

**Duryodhāna**—Saṁjaya, should advice be offered even now ?

**Saṁjaya**—Your Majesty, as long as he lives, so long is [ a hero ], desirous of securing victory [ over his enemies ], a proper object of advice to the wise

**Duryodhana**—( With anger ) Let us just hear from you yourself, who [ profess to be ] wise, an advice suitable for us.

**धृतराष्ट्रः**—वत्स युक्तवादिनि संजये किमत्र क्रोधेन । यदि प्रकृतिमापद्यते तदहमेव भवन्त ब्रवीमि ।

**दुर्योधनः**—कथयतु तातः ।

**धृतराष्ट्रः**—वत्स, किं विस्तरेण । सधत्तां भवानिदानीमपि युधिष्ठिरमीप्सितपणबन्धेन ।  
**दुर्योधनः**—तात, तनयस्नेहवैकल्यादम्बा बालिशत्वेन संजयश्च काममेव ब्रवीतु । युष्माकमप्येव व्यामोहः । अथ वा प्रभवति पुत्रनाशजन्मा हृदयज्वरः । अन्यच्च तात, अस्खलितभ्रातृशतोऽहं यदा तदानवधीरितवासुदेवसामोपन्यासः । संप्रति हि दृष्टपितामहाचार्यानुजराजचक्रविपत्तिः स्वशरीरमात्रस्नेहादुदात्तपुरुषत्रीडावहम-सुखावसानं च कथमिव करिष्यति दुर्योधनः सह पाण्डवैः संधिम् । अन्यच्च नयवेदिन् संजय,

**Dhṛtarāṣṭra**—Dear boy, what is the use of [entertaining] anger in this matter towards Sañjaya, who is talking reasonably. If you would recover your natural state [of mind], then I would myself address [something] to you.

**Duryodhana**—Let my father say.

**Dhṛtarāṣṭra**—Dear boy, what is the use of prolixity? Even now you should make peace with Yudhishthira by offering (*bandhah*) him the desired terms.

**Duryodhana**—Father, I can understand (*kāmaṃ*) mother saying in this way through helplessness [brought on] by affection for her son, and Sañjaya through [sheer] childishness. [But] such infatuation [should overcome] even you! Or rather, the anguish arising from the death of your sons prevails [in your case]. Moreover, father, when I had my hundred brothers not fallen, I then repudiated the overtures of peace [made] by Vāsudeva. Now, indeed, how possibly (*na*) can Duryodhana, who has witnessed the destruction of his grand-father, his preceptor, his younger brothers and a multitude of princes, make, out of affection for merely his body, peace with the Pāṇdavas—[a peace] which would bring [only] shame to a man of lofty spirits and which would end in misery? Moreover, [O] Sañjaya, [you] who [profess to] know politics.

How, indeed, can princes make peace with their enemies, who are losing? At present I am bereft of Dussasana [and

हीयमानान् किल रिपून् नृपाः संदधते कथम् ।

दुःशासनेन हीनोऽहं सानुजः पाण्डवोऽधुना ॥ ६ ॥

धृतराष्ट्रः—वत्स, एव गतेऽपि मत्प्रार्थनया न किञ्चिन्न करोति युधिष्ठिरः ।  
अन्यच्च सर्वं दैवापकृष्टं मन्यते युधिष्ठिरः ।

दुर्योधनः—कथमिव ।

धृतराष्ट्रः—वत्स, श्रूयतां प्रतिज्ञा युधिष्ठिरस्य । नाहमेकस्यापि भ्रातुर्विपत्तौ प्राणान् धारयामीति । बहुच्छलत्वात् संग्रामस्यानुजनाशमाशङ्कमानो यदैव भवते रोचते तदैवासौ सज्जः संधातुम् ।

संजयः—एवमिदम् ।

गान्धारी—जाद, उपपत्तिजुत्तं पटिवज्जस पिदुणो वअणम् । [ जान, उपपत्ति-युक्तं प्रतिपद्यस्व पितुर्वचनम् ]

दुर्योधनः—तात, अम्ब, संजय,

am therefore the losing party ] and the Pāndava is accompanied by his brothers [ and as such, therefore, is not likely to listen to our overtures of peace ] !

6

**Dhṛtarāṣṭra**—Even under these circumstances there is nothing which Yudhisthira would not do at my request. Moreover, Yudhisthira looks upon everything as being in the clutches of Fate.

**Duryodhana**—How possibly ?

**Dhṛtarāṣṭra**—Dear boy, hear the vow of Yudhisthira viz ‘ I shall not sustain life on the death of even one younger brother ’. Owing to war abounding in many treacherous practices, he apprehends the death of his brothers and [ as such ] is ready to make peace exactly when it pleases you.

**Saṅjaya**—So this is

**Gāndhārī**—Dear, accept the words of your father, which are full of reason.

**Duryodhana**—Father, mother, Saṅjaya,

१ ‘ ह्ययमन्तः किल रिपून् नृपाः संदधते कथम् । दुःशासनेन हीनोऽहं सानुजः पाण्डवः कथम् ॥ ’ अ. २ ‘ सर्वमेवापकृतं नानुमन्यते ’ अ.

एकेनापि विनानुजेन मरणं पार्थः प्रतिज्ञातवान्  
 भ्रातॄणां निहते शते विषहते दुर्योधनो जीवितुम् ।  
 त दुःशासनशोणिताशनमरि भिन्नं गदाकोटिना  
 भीमं दिक्षु न विक्षिपामि कृपणः संधि विदध्यामहम् ॥ ७ ॥

गान्धारी—हा जाद दुस्सासन, मदङ्कुलुल्लिद, हा जुअराअ, अस्सुदपुव्वा वखु  
 कस्स वि लोए ईदिसी विपत्ती । हा वीरसदप्पसविणी हदगान्धारी दुक्खसदं  
 प्पसूदा ण उण सुदसदम् । [ हा जात दुःशासन, हा मदङ्कुलुल्लित, हा युवराज,  
 अश्रुतपूर्वा खलु कस्यापि लोक ईदृशी विपत्तिः । हा वीरशतप्रसविनी हतगान्धारी  
 दुःखशतं प्रसूता न पुनः सुतशतम् । ]

( सर्वे रुदन्ति । )

संजयः—( बाष्पमुत्सृज्य । ) तात, अम्ब प्रतिबोधयितु महाराजामिमां भूर्मि  
 युवामागतौ । तदात्मापि तावत् संस्तभ्यताम् ।

धृतराष्ट्रः—वत्स दुर्योधन, एवं विमुखेषु भागधेयेषु त्वयि चामुञ्चति सहजं मान-  
 मरिषु त्वदेकशेषजीवितालम्बनेयं तपस्विनी गान्धारी कमवलम्बता शरणमहं च ।

The Pārtha has vowed death in the absence of even one  
 younger brother [and] Duryodhana agrees to live, when  
 his hundred brothers are [all] slain! Shall I not throw  
 in [all] directions Bhīma, the enemy, that devourer of  
 Dussāsana's blood, mangled with the tip of my mace?  
 Shall I make peace in an undignified way? 7

Gāndhārī—O darling Duśśāsana, O [you] so much fondled  
 \* on my lap, O young prince, such destruction indeed has never  
 been heard before in the world in the case of any one! Alas!  
 Gāndhārī, giving birth to a hundred heroes, has [really] given  
 birth to a hundred griefs, but not a hundred sons.

( All weep )

Saṅjaya—( Having shed tears ) Father, mother, you two have  
 come to this region in order to console His Majesty! So you  
 should first compose yourselves at least.

Dhṛtarāṣṭra—Dear boy, Duryodhana, when Fate is thus adverse  
 [to us], and you are not giving up natural pride towards the  
 enemies, whom is poor Gāndhārī, who possesses you as the sole  
 surviving support of her life, to resort to as protector, and [also]

दुर्योधन.— श्रूयता यत प्रतिपत्तुमिदानीं प्राप्तकालम् ।

कलितभुवना भुक्तैश्वर्यास्तिरकृतविद्विषः

प्रणतशिरसां राज्ञां चूडासहस्रकृतार्चनाः ।

अभिमुखमरीन् धृतः संख्ये हताः शतमात्मजा

वहतु सगरेणोढा तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याधिपतेरुलङ्घित. क्षात्रधर्मः स्यात् ।

( नेमथ्ये महान् कलकलः । )

गान्धारी—( आकर्ण्य । सभयम् । ) जाद, कहि एद हाहाकारमिस्सं तूरासिदं सुणीअदि । [ जात, कुत्रैतत् हाहाकारमिश्च तूर्तरसित श्रूयते । ]

संजयः—अम्ब, भूमिरियमेवंविधानां भीरुजनत्रासजननी महानिनादानाम् ।

धृतराष्ट्रः—वत्स संजय, ज्ञायताम् । अतिभैरवः खलु विस्तारी हाहारवः । कारणेनास्य महता भवितव्यम् ।

**Duryodhana**—Hear what is fit to be done at present

Your hundred sons, who had subjugated the world, who enjoyed sovereignty and despised their enemies and who were worshipped by thousands of crests of kings bending down their heads, have been killed in the war, while [themselves] killing their enemies face to face [So] let father in company with mother bear the [same] yoke that was borne by Sagara'

8

But the contrary of this happening, the king's duty as a Ksatriya will have been transgressed

( A great uproar behind the curtain )

**Gāndhārī**—( *Listening With terror* ) Where is this blast of trumpets, mingled with cries of woe, heard ?

**Saṅjaya**—Mother, this is a proper place for great uproars of such kind and [ as such ] it is calculated to inspire timid people with distress.

**Dhṛtarāṣṭra**—Dear Saṅjaya, let [ it ] be ascertained. Indeed, exceedingly frightful is [ this ] far-spreading cry of woe. The cause of this must be great

१ ' कुदान् मन्तो ' ज. २ ' अभूमिरियमेवंविधानां भीरुजनात्ताम् ' अ. क.

**दुर्योधनः**—तात, प्रसीद । पराङ्मुखं खलु दैवमस्माकम् । यावदपरमपि किञ्चि-  
दत्याहितं न श्रावयति तावदेवाज्ञापय मा सग्रामावतरणाय ।

**गान्धारी**—जाद, मुहुत्तअ दाव म मन्दभाइणी समस्सासेहि । [ जात, मुहुत्तं  
तावन्मा मन्दभागिनी समाश्वासय । ]

**धृतराष्ट्रः**—वत्स, यद्यपि भवान् समराय कृतनिश्चयस्तथापि रहःपरप्रतीघातो-  
पायश्चिन्त्यताम् ।

**दुर्योधनः**—

/ प्रत्यक्ष हतबान्धवां मम परे हन्तुं न योग्या रहः ।  
किं वा तेन कृतेन तैरिव कृत यन्न प्रकाश्य रणे ।

**गान्धारी**—जाद, एआई तुमम् । को दे सहाअत्तणं करिस्सदि । [ जात, एकाकी  
त्वम् । कस्ते साहाय्यं करिष्यति । ]

**दुर्योधनः**—

एकोऽहं भवतीसुतक्षयकरो मातः कियन्तोऽस्य ।

साह्यं केवलमैतु दैवमधुना निष्पाण्डवा मेदिनी ॥ ९ ॥

**Duryodbana**—Father, be pleased. Our Fate has really turned  
its face away [from us] While it does not make us hear of  
some other great calamity also, order me to descend on the  
battle-field

**Gāndhārī**—Dear, at least for a moment console me, who am  
[so] unfortunate

**Dhṛtarāṣṭra**—Dear boy, even though you have formed your  
determination to [continue] the battle, yet let a means of strik-  
ing the enemy covertly be devised

**Duryodhana**—

It is not proper for me to kill in secret the enemies  
who have killed our kinsmen in my presence. What is the  
use of doing that which, like their work, is not openly done  
in the battle. 9 a b

**Gāndhārī**—Dear, you are alone Who would render you help?

**Duryodhana**—

Alone I have been the cause of the death of your sons !  
Mother, how many are the enemies ? Only let Fate come to  
[my] assistance and [now] the earth [will be] void of the  
Pāṇdavas ! 9 c d

०१ 'स्य न परान् हन्तुं रही मे क्षमः' ज २ 'साम्यं केवलमैतु' ज, 'साम्यं' म-

( नपथ्ये । कलकलानन्तरम् । ) भो भो योधाः, निवेद्यन्तु भवन्तः कौरव-  
श्वराय, इदं महत् कदनं प्रवृत्तम् । अलमप्रियश्रवणपराङ्मुखतया । यतः काला-  
नुरूपं प्रतिविधातव्यमिदानीम् । तथा हि ।

त्यक्तप्राज्ञरश्मिरङ्किततनुः पार्थाङ्कितैर्मार्गणै-

र्वहैः स्यन्दनवर्त्मना परिचयादाकुल्यमाणः शनैः ।

वार्तामङ्गपतेर्विलोचनजलैरावेद्यन् पृच्छतां

शून्येनैव रथेन याति शिबिरं शल्यः कुरुक्षेत्राय ॥ १० ॥

दुर्योधनः—( श्रुत्वा । साशङ्कम् ) आ., केनेदमविस्पष्टमशनिपातदारुणमुद्धोषि-  
तम् । कः कोऽत्र भोः ।

( प्रविश्य सभ्रान्तः । ) सूतः—हा, हताः स्मः । ( आत्मानं पातयति । )

दुर्योधनः—अयि, कथय ।

धृतराष्ट्रसंजयौ—कथ्यतां कथ्यताम् ।

सूतः—आयुष्मन्, किमन्यत् ।

( *Behind the curtain After an uproar* ) O you warriors, may you  
tell [this] to the lord of the Kauravas Here a great slaughter has  
begun Enough of your shrinking from hearing an unpleasant  
[news] For you must now employ a remedy, which is proper  
for the occasion So, indeed,

Casting off whip and reins, his body bespotted with arrows  
marked with [the name of] Pārtha, slowly drawn along by the  
horses owing to their acquaintance with the chariot-paths and  
communicating to those that are asking the news of the lord  
of the Angas with tears from his eyes, Salva is proceeding  
to the camp with a vacant chariot, [thus] piercing [the  
heart of] the Kurus<sup>1</sup>

10

**Duryodhana**—( *Listening With apprehension* ) Ah, by whom was  
this proclamation made, indistinct and dreadful like the fall of  
a thunderbolt? Holloa, who is here, who?

( *Entering confused* ) **Charioteer**—Alas, we are undone ( *Throws  
himself down* )

**Duryodhana**—Oh, tell

**Dhṛtarāṣṭra and Sañjaya**—Let it be told, let it be told,

**Charioteer**—Long-lived one, what else?

शल्येन यथा शल्येन मूर्च्छितः प्रविशता जनौघोऽयम् ।

शून्यं कर्णस्य रथं मनोरथमिवाधिरूढेन ॥ ११ ॥

दुर्योधनः—हा वयस्य कर्ण । ( मोहमुपागतः )

गान्धारी—जाद, समस्सस समस्सस । [ जात, समाश्वमिहि समाश्वसिहि । ]

संजयः—समाश्वसितु समाश्वसितु देवः ।

धृतराष्ट्रः—भोः, कष्ट कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।

पुत्रस्य मे सुहृत् प्रेयान् राधेयः सोऽप्ययं हतः ॥ १२ ॥

वत्स, समाश्वसिहि, समाश्वसिहि । ननु भो हतविधे,

अन्धोऽनुभूतशतपुत्रविपत्तिदुःखः

शोच्या दशामुपगतः सह भार्ययाहम् ।

अस्मिन्नशेषितसुहृद्गुरुबन्धुवर्गे

दुर्योधनेऽपि हि कुतो भवता निराशः ॥ १३ ॥

Here the concourse of the people is made to faint away by Śalya, while entering, as by a dart finding its way [ in the body ]—[ Śalya ] who is mounted on the vacant chariot of Karna, as on a vain desire !

11

Duryodhana—Alas, friend Karna ! ( *Faints away* )

Gāndhārī—Child, take courage, take courage.

Sañjaya—May Your Majesty take courage, take courage.

Dhṛtarāṣṭra—Alas, oh, alas !

Here is slain even that Rādheya, the dear friend of my son, who was our support when Bhīṣma and Drōṇa were killed.

12

Dear boy, take courage, take courage. I say ( *namu* ), O accursed Fate,

A blind man, I, who have experienced the grief of the destruction of a hundred sons, have been [ already ] reduced to a pitiable condition along with my wife [ And now ] even with regard to this Duryodhana, the group of whose friends, elders and kinsmen is completely destroyed, I have, indeed, been rendered hopeless by you

13



वत्स दुर्योधन, समाश्वसिहि समाश्वसिहि । समाश्वासय तपस्विनी मातर च ।

दुर्योधनः—( लब्धसज्जः । )

आयि कर्ण कर्णमुखदां प्रयच्छ मे  
गिरमुद्गिरन्निव मुदं मायि स्थिराम् ।  
सततावियुक्तमक्रुताप्रियं प्रिय  
वृषसेनवत्सल विहाय यासि माम् ॥ १४ ॥  
( पुनर्मोहमुपागतः । ) ( सर्वे समाश्वसयन्ति । )

दुर्योधनः—

मम प्राणाधिके तस्मिन्नङ्गानामधिपे हते ।  
उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहतं न वत्स  
दुःशासन तमधुना न च बन्धुवर्गम् ।  
येनातिदुःश्रवमसाधु कृतं तु कर्णे  
कर्तास्मि तस्य निधनं समरे कुलस्य ॥ १६ ॥

Dear boy, Duryodhana, take courage, take courage And give courage to your poor mother

**Duryodhana**—( Recovering consciousness )

O Karna, vouchsafe to me a speech, causing delight to the ear, [ thus ] pouring on me as it were lasting joy [ O you ] who were [ so ] fond of Vrsasena, you are going away, leaving me, who was always unseparated [ from you ] and who did [ you ] no unpleasant thing<sup>1</sup>

14

( Faints away again ) ( All console him )

**Duryodhana**—

That lord of the Angas, who was dearer to me than my life, having been killed, I feel ashamed even to breathe  
Why talk of consolation, father ?

15

Moreover,

I bewail not now for that dear boy Dussāsana, killed by the enemy, though he deserves to be mourned for; not also for the collection of my kinsmen But I shall work the destruction in battle of the family of him who perpetrated on Karna the evil deed, [ so ] exceedingly painful to hear

16

१ ' हत न कर्णे कणस्य तस्य निधने निधन कुलस्य ' ज

गान्धारी—जाद, सिढिलेहि दाव वखणमेत्तं बाप्पमोक्खम् । [ जात, शिथिलय तावत् क्षणमात्रं बाप्पमोक्षम् । ]

धृतराष्ट्र —वत्स, क्षणमात्रं परिमार्जयाश्रूणि ।

दुर्योधन.—

मामुद्दिश्य त्यजन् प्राणान् केनचिन्न निवारितः ।  
तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते ॥ १७ ॥

सूत, केनैतदसंभवनीयमस्मत्कुलान्तकरणं कर्म कृतं स्यात् ।

सूतः—आमुष्मन्, एव किल जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।  
निहतं किलेन्द्रसूनोरस्मत्सेनाकुतान्तस्य ॥ १८ ॥

दुर्योधनः—

कर्णानेन्दुस्मरणात् क्षुभितः शोकसागरः ।  
वाङ्मेनेव शिखिना पीयते क्रोधजेन मे ॥ १९ ॥

**Gāndhārī**—Child, just slacken for only a moment the flow of tears  
**Dhṛtarāṣṭra**—Dear boy, wipe off your tears for only a moment  
**Duryodhana**—

He was not prevented by anybody while he was giving  
up his life for my sake Why are [ then ] the tears of me,  
who am weeping in a helpless way, warded off ? 17

Charioteer, by whom could this impossible deed, leading to the  
destruction of our family, have been perpetrated ?

**Charioteer**—Long-lived one, thus, I hear, the people say.

While the wheel [ of his chariot ] was sunk in earth,  
he was killed, it is said, by the arrows, of that son of Indra  
[ that is, Arjuna ], who possesses the discus-armed [ Kṛṣṇa ]  
for his charioteer and who is [ the veritable ] Death to our  
army 18

**Duryodhana**—

The ocean of my grief, agitated by the recollection of  
the moon of Karna's face, is [ now ] being drunk up by the  
fire arising from my anger, as by the submarine ( *vāḍava* )  
fire 19

तात, अम्ब, प्रसीदतम् ।

ज्वलनः शोकजन्मा मामयं दहति दुःसहः ।  
समानायां विपत्तौ मे वरं संशयितो रणः ॥ २० ॥

धृतराष्ट्रः—( दुर्योधनं परिष्वज्य रुदन् । )

भवति तनय सत्य संशयः साहसेषु  
द्रवति हृदयमेतद्धीममुत्प्रेक्ष्य भीमम् ।  
अनिकृतिनिपुणं ते चेष्टितं मानशौण्ड  
छलबहुलमरीणां सङ्गर हा हतोऽस्मि ॥ २१ ॥

गान्धारी—जाद, तेण एव्व सुदसदकदन्तेण विओदलेन समं समलं मग्गसि ।

[ जात, तेनैव सुतशतकृतान्तेन वृकोदरेण सम समरं मार्गयसे । ]

दुर्योधनः—तिष्ठतु तावद्रुकोदरः ।

पापेन येन हृदयस्य मनोरथो मे  
सर्वाङ्गचन्द्रनरसो नयनामलेन्दुः ।  
पुत्रस्तवाम्ब तव तात नयैकशिष्यः  
कर्णो हत सपदि तत्र शराः पतन्तु ॥ २२ ॥

Father, mother, be pleased

This unbearable fire, born of grief, is burning me The  
calamity being common [ in both cases ], war with its un-  
certainty is preferable to me 20

Dhṛtarāṣṭra—( Having embraced Duryodhana Weeping )

Indeed, my boy, there is uncertainty in adventures  
This my heart melts, when I conceive to myself the terrible  
Bhīma [ O you ] well-known for your pride, your action  
is not skilful in treachery, [ but ] the enemies' [ method of ]  
warfare abounds in deception ! Alas, I am undone ! 21

Gāndhārī—Dear boy, do you seek battle with that very Vrkodara, who has been Death to my hundred sons ?

Duryodhana—Let alone Vrkodara for a while.

Let my arrows at once fall on that sinful one who killed  
Karna, the cherished desire of my heart, the sandal juice  
to all my limbs, the spotless moon to my eyes, a son to you,  
[ O ] mother, and the principal disciple of yours in politics,  
[ O ] father ! 22

सूत, अलमिदानी कालातिपातेन । सज्ज मे रथमुपाहर । भयं चेत् पाण्डवेभ्यस्तिष्ठ ।  
गदामात्रसहाय एव समरभुवमवतरामि ।

सूतः—अलमन्यथा सभावितेन । अयमहमागत एव । ( निष्क्रान्तः )

धृतराष्ट्रः—वत्स दुर्योधन, यदि स्थिर एवास्मान् दग्धुमय ते व्यवसायस्तत्सं-  
निहितेषु वीरेषु सेनापति. कश्चिदभिषिच्यताम् ।

दुर्योधनः—नन्वभिषिक्त एव ।

गान्धारीः—जाद, कदरो उण सो जस्सि आस ओलम्बिस्सम् । [ जान, कतरः  
पुनः स यस्मिन्नाशामवलम्बिष्ये । ]

धृतराष्ट्रः—किं वा शल्य उत वाश्वत्थामा ।

संजयः—हौ कष्टम् ।

गते भीष्मे हते द्रोणे कर्णे च विनिपातिते ।

आशा बलवती राजञ्शल्यो जेष्यति पाण्डवान् ॥ २३ ॥

दुर्योधनः—किं वा शल्येनोत वाश्वत्थाम्ना ।

Charioteer, enough of wasting time now Bring my chariot  
made ready. If you feel fear from the Pāndavas, [then] stay.  
With just the mace only as my help, I descend on the field of  
battle

Charioteer—Think not of me otherwise [than in my real  
character] Just here I come (Goes out)

Dhṛtarāṣṭra—Dear boy, Duryodhana, if this your determination  
to burn us is quite firm, then let somebody be installed Com-  
mander of the armies from among the warriors present.

Duryodhana—Why, one is already installed !

Gāndhārī—Child, which again is he on whom I shall hang my  
hope ?

Dhṛtarāṣṭra—Is he Śalya or Asvatthāman ?

Sanjaya—Oh, Alas !

Bhisma having passed away, Drona having been killed  
and Karna knocked down, strong is the hope, [O] king, [that]  
Śalya will conquer the Pāndavas !

23

Duryodhana—What is the use of Śalya or Asvatthāman ?

कर्णालिङ्गनदायी वा प्रार्थप्राणहरोऽपि वा ।

अनिवारितसंपातैरयमात्माश्रुवारिभिः ॥ २४ ॥

( नेपथ्ये । कलकलानन्तरम् । ) भो भोः कौरवबलप्रधानयोधाः, अलमस्मान-  
वलोक्य भयादितस्ततो गन्तुम् । कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधन-  
स्तिष्ठतीति ।

( सर्वे ससम्प्रममाकर्णयन्ति )

( प्रविश्य सभ्रान्तः ) सूतः—आयुष्मन्

प्राप्तावेकरथारूढौ पृच्छन्तौ त्वामितस्ततः ।

सर्वैः—कश्च कश्च ।

सूतः—

स कर्णारिः स च क्रूरो वृककर्मा वृकोदरः ॥ २५ ॥

गान्धारी—(सभयम् ।) जाद, की एत्थ पडिपज्जिद्वं । [जात किमत्र प्रतिपत्तव्यम्]

दुर्योधनः—ननु संनिहितैवेयं गदा ।

Here my own self, either securing [for me] an em-  
brace with Karna, or depriving Pārtha of his life, [has been  
already installed] with the waters of tears, ceaseless in  
their flow !

24

( After an uproar behind the curtain )

O you, principal warriors of the Kaurava army, away with  
fleeing here and there through fear at our sight May you tell  
[us] in which region Suyodhana is staying

( All listen with confusion )

( Entering confused ) Charioteer—Long-lived one !

Two have arrived, driving in the same chariot and  
inquiring after you here and there—

25 a b

All—Who and who ?

Charioteer—

That enemy of Karna and that ferocious Vrkodara of  
wolfish deeds !

25 c d

Gāndhārī—( With fear ) Child, what is to be done here ?

Duryodhana—Why, here is the mace just near !

गान्धारी—हा हृदाह्नि मन्दभाङ्गी । [ हा हतास्मि मन्दभागिनी । ] .

दुर्योधन.—अम्ब अलमिदानी कार्पण्येन । सजय, रथमारोप्य पितरौ शिबिरं प्रतिष्ठस्व । समागतोऽस्माकं शोकापनोदी जनः ।

धृतराष्ट्र.—वत्स, क्षणमेकं प्रतीक्षस्व यावदनयोर्भावमुपलभे ।

दुर्योधनः—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

( ततः प्रविशतो भीमार्जुनौ । )

भीमः—भो भोः सुयोधनानुजीविनः, किमिति संभ्रमादयथातथं चरन्ति भवन्तः । अलमावयोः शङ्कया ।

कर्ता ब्रूतच्छलानां जतुमयशरणोद्दीपिनः सोऽतिमानी  
कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दासाः ।

राजा दुःशासनादेर्गुरुरनुजशतस्याङ्गराजस्य मित्रं

क्रास्ते दुर्योधनोऽसौ कथयत न रुषा द्रष्टुमभ्यागतौ स्वः ॥ २६ ॥

*Gāndhārī*—Álas, I am undone, unfortunate as I am.

*Duryodhana*—Mother, away now with meekness *Saṁjaya*, start for the camp, placing my parents on the chariot The persons, who are to drive away our grief, have arrived

*Dhṛtarāṣṭra*—Dear boy, wait for one moment till I find out their purpose

*Duryodhana*—What is the use of this being known ?

( *Then enter Bhīma and Arjuna* )

*Bhīma*—Oh you, dependents of Suyodhana, why it is that you are moving away in a disorderly fashion through confusion? Away with fear from us.

Where is that Duryodhana, the author of the deceits in gambling, the igniter of the house made of lac, that notorious, extremely proud man, the wind for moving away the garment and hair of Kṛsnā, [ he ] of whom the Pāṇavas were [ once ] slaves, the king, the eldest of the hundred brothers [ namely, ] Duśśāsana and others and the friend of the Anga-king ? [ Do ] tell [ us ] We have not come to see him in anger

26

१ अस्मात् पर ' कथयत तावदिदमावयोरोगमनं स्वामिनस्तस्य कुरुपतेः ' इत्यधिक वाक्य पठति ज-पुस्तकम् २ ' अभिमानी ' ग-द्व.

धृतराष्ट्रः—संजय, दास्युः खलूपक्षेप पापस्य ।।

संजयः—तात, कर्मणा कृतनिःशेषविप्रिया. सप्रति वाचा व्यवस्थान्ते ।

दुर्योधनः—सूत, कथय गत्वोभयोरय तिष्ठतीति ।

सूतः—यथाज्ञापयति देवः । ( तावुपसृत्य । ) ननु भो वृकोदरार्जुनौ, एष महा-  
राजस्तातेनाम्बया च सह न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

अर्जुनः—आर्य, प्रसीद । न युक्त पुत्रशोकोपपीडितौ पितरौ पुनरस्मदृशेन  
भृशमुद्वेजयितुम् । तद्वच्छावः ।

भीमः—मूढ, अनुल्लङ्घनीय. सदाचारः । न युक्तमनभिवाद्य गुरुन् गन्तुम्  
( उपसृत्य । ) संजय, पित्रोर्नमस्कृति श्रावय । अथवा तिष्ठ । स्वय विश्राव्य  
नामकर्मणी वन्दनीया गुरवः । ( रथादवतरतः । )

अर्जुनः—( उपगम्य । ) तात, अम्ब,

सकलरिपुजयाशा तत्र बद्धा सुतैस्ते

तृणमिव परिभूतो यस्य गर्वेण लोकः ।

**Dhṛtarāṣṭra**—Terrible indeed is the declaration of the villain !

**Saṅjaya**—Father, having done every [ possible ] injury by their deed, they are now operating with their tongue.

**Duryodhana**—Charioteer, go and tell them both, 'Here is [ Duryodhana ]'

**Charioteer**—As Your Majesty commands ( *Approaching them* ) I say ( *nāma* ), O Vrkodara and Arjuna, here is His Majesty sitting under the shade of the banian tree in company with his father and mother

**Arjuna**—Noble brother, be pleased It is not proper greatly to distress again, by our sight, the parents [ already ] afflicted with grief for their sons Therefore, let us go

**Bhima**—Fool, [ rules of ] good conduct must not be transgressed It is not proper to go away without saluting the elders ( *Approaching* ) Saṅjaya, convey our salutation to the parents Or rather, stay After personally announcing one's name and deed should the elders be saluted ( *They both get down from the chariot* )

**Arjuna**—( *Approaching* ) Father ! mother !

On whom was fixed the hope of victory over all enemies  
by your sons, who in his pride defied the world as though it

रणशिरसि निहन्ता तस्य राधासुतस्य  
प्रणमति पितरौ वां मध्यमः पाण्डवोऽयम् ॥ २७ ॥

भीमः—

चूर्णिताशेषकौरव्यः क्षीबो दुःशासनासृजा ।

भङ्गा सुयोधनस्योर्वोर्भीमोऽयं शिरसाञ्चति ॥ २८ ॥

धृतराष्ट्र.—दुरात्मन वृकोदर, न खल्विदं भवतेव केवल सपत्नामपकृतम् ।  
यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीराः । तत् किमेव विकत्थनाभिर-  
स्मानुदेजयसि ।

भीमः—तात, अलं मन्युना ।

कृष्णा केशेषु कृष्टा तव सदसि वर्धूः पाण्डवाना नृपैर्यैः

सर्वे ते क्रोधवह्नौ क्रुशशलभकुलावज्ञया येन दग्धाः ।

एतस्माच्छ्रावयेऽहं न खलु भुजबलश्लाघया नापि दर्पात्

पुत्रैः पौत्रैश्च कर्मण्यतिगुरुणि कृते तात साक्षी त्वमेव ॥ २९ ॥

were a straw—of that son of Rādhā the killer at the head of battle, this middle Pāndava, is offering his salutations to you, [O] parents !

27

Bhīma—

Here bows with his head Bhīma, who has [already] pounded all the Kauravas, who is intoxicated with the blood of Dussāsana and who will [shortly] break the thighs of Suyodhana.

28

Dhṛtarāṣṭra—Wicked-souled Vrkodara, this injury to enemies has not been done only by you alone. As long as there is the warrior-class, so long will there be heroes victorious in battle and heroes conquered and slain. Then, why do you afflict us by such boastings ?

Bhīma—Father, enough of anger.

Since ( *yena* ) all those princes, who dragged by the hair, in your assembly, Kṛsnā, the wife of the Pāndavas, have been burnt down in the fire of my anger with the contempt to be shown to a brood of insignificant moths—for this reason I am reporting [ my deeds to you, and ] not, indeed, by way of boasting of my strength of arms, nor out of pride. You yourself, father, were the witness when the exceedingly great deed was performed by your sons and grandsons !

29




दुर्योधनः—अरे रे मरुत्तनय, किमेव वृद्धस्य राज. पुरतो निन्दितव्यमात्मकर्म /  
श्लाघसे । अपि च ।

कुष्ठा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा  
प्रत्यक्षं भूपतीनां मम भुवनपतेराज्ञया द्यूतदासी ।  
अस्मिन् वैरानुबन्धे वद किमपकृतं तैर्हता ये नरेन्द्रा  
बाह्वोर्वीर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ॥ ३० ॥

आ दुरात्मन् एष न भवसि । ( सक्त्रोधमुत्थाय हन्तुमिच्छति । धृतराष्ट्रो धृत्वोपवे-  
शयति । भीमः क्रोध नाटयति । )

अर्जुन.—आर्य, प्रसीद । किमत्र क्रोधेन ।

 अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा ।  
हतभ्रातृशता दुःखी प्रलापैरस्य का व्यथा ॥ ३१ ॥

भीमः—अरे रे भरतकुलकलङ्क,

**Duryodhana**—O you, son of Wind, why do you thus boast of  
your detestable deed in the presence of the old king? Moreover,

The wife of you [namely, Bhīma], of you, [O] brute  
[that is, Arjuna], of that king [that is, Yudhishthira], or of  
those two [that is, Nakula and Sahadeva], was as being [my]  
slave [won] at gambling, dragged by the hair before the  
eyes of princes at the command of me, the lord of the world.  
In this formation (*anubandhak*) of hostility, say, what injury  
has been done by the kings, who are killed? [Do you enter-  
tain] pride even without conquering me, whose pride is great  
in [the possession of] the riches in the form of the excessive  
prowess of my arms? 30

Ah, wicked-souled one, here you cease to exist. (*Getting up in  
anger desires to strike [at Bhīma] Dhṛtarāstra holds him and  
makes him sit. Bhīma gesticulates anger*)

**Arjuna**—Noble brother, be pleased What is the use of enter-  
taining anger towards him?

This miserable man, who has his hundred brothers kill-  
ed, is doing injury by speech, being unable [to do so] by  
action. What pain [can he give us] by his ravings? 31

**Bhīma**—O you blot on the family of Bharata!

अत्रैव किं न विशसेयमहं भवन्तं  
 दुःशासनानुगमनाय कटुप्रलापिन् ।  
 विघ्नं गुरुर्न कुरुते यदि मर्द्ददाय—  
 निर्भिद्यमानरणितास्थनि ते शरीरे ॥ ३२ ॥

अन्यच्च मूढ,

शोकं स्त्रीवन्नयनसलिलैर्यत् परित्याजितोऽसि ।  
 भ्रातुर्वक्षःस्थलविघटने यच्च साक्षीकृतोऽसि ।  
 आसीदेतत्तव कुन्तपतेः कारणं जीवितस्य  
 क्रुद्धे युष्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधनः—दुरात्मन्, भरतकुलापसद, पाण्डवपशो, नाह भवानिव विकत्थना-  
 प्रगल्भः । किं तु

द्रक्ष्यन्ति न चिरात् सुप्तं बान्धवास्त्वां रणाङ्गणे ।  
 मर्द्ददाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणम् ॥ ३४ ॥

Should I not slaughter you even here, that you might  
 follow Dussāsana, [O you] who talk [such] bitter things,  
 if [this] elderly person [namely, Dhrtarāstra] were not to  
 put an obstacle in the way of your body having its bones  
 shattered with a crash by the knob of my mace 32

Moreover, fool,

That you were made to give vent to your sorrow, like a  
 woman, by means of your tears, and that you were made the  
 witness to the tearing of your brother's chest—this was the  
 reason why you, an unworthy king, were [allowed] to live  
 [so long], when Bhīmasena, the elephant to the lotus-pond of  
 your family, was enraged. 33

Duryodhana—Villain, wretch of the family of Bharata, brute of  
 a Pāṇḍava, I am not audacious [enough] to boast like you  
 But,

Before long your kinsmen will see you lying [dead] on  
 the battle-field and possessing a frightful decoration in the  
 form of the series of your chest-bones fractured by my  
 mace ! 34

भीमः—( विहस्य । ) यद्येवं नाश्रद्धेयो भवान् । तथापि प्रत्यासन्नमेव कथयामि ।

पीनाभ्यां मद्भुजाभ्या अमितगुरुगदाघातसंचूर्णितोरोः

कूरस्याधाय पादं तव शिरसि नृणा पश्यता श्वः प्रभाते ।

त्वन्मुख्यभ्रातृचक्रोद्दलनगलदसृक्चन्दनेनानखाग्र

स्त्यानेनार्द्रेण चाक्त. स्वयमनुभविता भूषण भीममस्मि ॥ ३५ ॥

( नेपथ्ये । ) भो भो भीमसेनार्जुनौ, एष खलु निहताशेषारातिचक्र आक्रान्त-  
परशुरामाभिरामयशाः प्रतापतापितदिङ्गण्डलस्थापितस्वजन. श्रीमानजातशत्रुर्देवो  
यधिष्ठिरः समाज्ञापयति ।

उभौ—किमाज्ञापयत्यार्यः ।

( पुनर्नेपथ्ये । ) कुर्वन्त्वाप्ता हतानां रणशिरसि जना वह्निसाद्देहभारा-  
नश्रून्मिश्रं कथंचिद्दत्तु जलममी बान्धवा बान्धवेभ्यः ।

**Bhima**—( *Smiling* ) If so, you are not [ at all ] to be disbelieved !  
Yet I shall tell you what is [ to happen ] just in the near future.

Planting my foot on your head to-morrow in the morn-  
ing, inspite of [ all ] people looking on—[ of you ] whose  
thighs shall have been pulverised by the strokes of the  
massive mace whirled round by my brawny arms—I shall  
myself enjoy the dreadful decoration [ namely, ] being smear-  
ed [ all over ] up to the [ very ] tips of my nails, with the  
coagulated and wet sandal ointment in the form of the blood  
oozing from the mangled [ bodies of the entire ] group of  
brothers headed by you !

35

( *Behind the curtain* ) O you Bhima and Arjuna, here, indeed,  
His Majesty, the glorious foeless Yudhishthira commands  
[ you ]—[ Yudhishthira ] the entire circle of whose enemies is  
killed, who has made his own the attractive glory of Parasurāma  
and who has appointed his own men in the [ whole ] group of  
quarters brought under sway by his prowess

**Both**—What does our noble brother command ?

( *Again behind the curtain* ) Let the related people consign  
to the fire the heaps of the bodies of those that are slain at  
the head of the battle Let these kinsmen somehow offer to  
their [ dead ] kinsmen the [ funeral ] water, mixed with  
their tears Let [ people ] search for the bodies of their  
relatives, torn by vultures and herons, in the thick mass of

मार्गान्तां ज्ञातिदेहान् हतनरगहने खण्डितान् गृध्रकट्टै-

रस्तं भास्वान् प्रयातः सह रिपुभिरयं सहियन्तां बलानि ॥ ३६ ॥

उभौ—यदाज्ञापयत्यार्यः ( निष्क्रान्तौ । )

( नेपथ्ये । ) अरे रे गाण्डीवाकर्षणबाहुशालिन्, अर्जुन, अर्जुन, क्केदानी गम्यते ।

कर्णकोधेन युष्मद्विजयि धनुरिदं त्यक्तमेतान्यहानि

प्रौढ विक्रान्तमासीद्वन इव भवतां शूरशून्ये रणेऽस्मिन् ।

स्पर्शं स्मृत्योत्तमाङ्गे पितुरनवजितन्यस्तहेतेरुपेतः

कल्पाग्निः पाण्डवानां द्रुपदसुतचमूधस्मरो द्रौणिरास्मि ॥ ३७ ॥

धृतराष्ट्रः—( आकर्ण्य सहर्षम् । ) वत्स दुर्योधन, द्रौणवधपरिभवोद्दीपितक्रोधपावकः पितुरपि समाधिकबलः शिक्षावानमरोपमश्चायमश्वत्थामा प्राप्तः । तत्प्रत्युपगमनेन तावदयं संभाव्यतां वीरः ।

गान्धारी—जाद, पच्छुगगच्छ एदं महाभाअम् । [ जात, प्रत्युद्वच्छैन महाभागम् । ]

दुर्योधनः—तात, अन्व, किमनेनाङ्गराजवधाशसिना वृथायौवनशस्त्रबलभरेण ।

the people killed Here the sun has set along with our enemies. Let the forces be withdrawn.

36

Both—As our noble brother commands ( Both go out )

( Behind the curtain ) O you, Arjuna, Arjuna, shining with your arms that draw the Gāndīva bow, where can you go now ?

This bow, capable of conquering you, had been these days abandoned [ by me ] through resentment at Karna ; [ and therefore ] on this battle-field, [ thus left ] void of heroes, your valour waxed magnificent, as in a wilderness. Remembering the [ outrageous ] touch on the head of my father, who had renounced his weapon, [ though ] unconquered, here have I arrived, the son of Drona, the fire of world-destruction to the Pāndavas and the devourer of the army of the son of Drupada.

37

Dhṛtarāṣṭra—( Listening With joy ) Dear boy Duryodhana, here has arrived Āsvatthāman, the fire of whose anger is highly ( ud ) enkindled by the insult of Drona's slaughter, who is of prowess greater even than his father's, who has had good training and who resembles a god. So, let this warrior be honoured at least by rising up to receive him.

Gāndhārī—Child, rise up to receive this illustrious man.

Duryodhana—Father, mother, what have I to do with this [ man ], wh ohoped for the death of the king of the Angas and

**धृतराष्ट्रः**—वत्स, न खल्वस्मिन् काले पराक्रमवतामेवंविधानां वाङ्मन्त्रेणापि विरागमुत्पादयितुमर्हसि ।

(प्रविश्य ।) **अश्वत्थामा**—विजयतां कौरवाधिपतिः ।

**दुर्योधनः**—( उत्थाय ।) गुरुपुत्र, इत आस्यताम् । ( उपवेशयति ।)

**अश्वत्थामा**—राजन् दुर्योधन,

कर्णेन कर्णसुभगं बहु यत्तदुक्त्वा

यत् सङ्गरेषु विहितं विदितं त्वया तत् ।

द्रौणिस्त्वधिज्जधनुरापतितोऽभ्यामित्र-

मेषोऽधुना त्यज नृप प्रतिकारचिन्ताम् ॥ ३८ ॥

**दुर्योधनः**—( साम्यसूयम् ।) आचार्यपुत्र,

अवसानेऽङ्गराजस्य योद्धव्यं भवता किल ।

ममाप्यन्तं प्रतीक्षस्व कः कर्णः कः सुयोधनः ॥ ३९ ॥

**अश्वत्थामा**—( स्वगतम् ।) कथमद्यापि स एव कर्णपक्षपातः । अस्मासु च परिभवः । ( प्रकाशम् ।) राजन् कौरवेश्वर, एवं भवतु । ( निष्क्रान्तः ।)

who [therefore] possesses in vain the burden of his youth, weapon and strength.

**Dhṛtarāṣṭra**—Dear boy, indeed, it behoves you not at this time to create disaffection among [men] of valour of this kind even by so much as a word.

( *Entering* ) **Aśvatthāman**—Victory 'attend the lord of the Kauravas !

**Duryodhana**—( *Getting up* ) Son of the Preceptor, take a seat here ( *Makes him sit* )

**Aśvatthāman**—Your Majesty, Duryodhana,

You [already] know what has been done by Karna in the battles, after saying all those many things, which were [so] delightful to the ear But, here is the son of Drona, proceeding against the enemies with his bow strung Now, [O] king, give up [all] anxiety of retaliation 38

**Duryodhana**—( *With indignation* ) Son of the Preceptor,

Indeed, you were to fight on the death of the king of the Angas ' Wait for my death too [For,] who is Karna, who Suyodhana [ that is, you can make no difference between the two, they are so perfectly identical ] ? 39

**Aśvatthāman**—( *To himself* ) How, even now [he has] the same partiality towards Karna and disregard for us ' ( *Aloud* ) Your Majesty, the lord of the Kauravas, let it be so ' ( *Goes out* )

**धृतराष्ट्रः**—वत्स, क एष ते व्यामोहो यदस्मिन्नपि काले एवंविधस्य महाभागस्याश्वत्थाम्नो वाक्पारुष्येणापरागमुत्पादयसि ।

**दुर्योधनः**—किमस्याप्रियमनृतं च मयोक्तम् । किं वा नेदं क्रोधस्थानम् । पश्य ।

अकलितमहिमानं क्षत्रियैरात्तचापैः

समरशिरसि युष्मद्भाग्यदोषाद्विपन्नम् ।

परिवदति समक्ष मित्रमद्वाधिराजं

मम खलु कथयास्मिन्को विशेषोऽर्जुने वा ॥ ४० ॥

**धृतराष्ट्रः**—वत्स, तवापि कोऽत्र दोषः । अवसानमिदानीं भरतकुलस्य । गान्धारि, संजय, किमिदानीं करोमि मन्दभाग्यः । ( विचिन्त्य । ) भवत्त्वेन तावत् । संजय, मद्वचनाद् ब्रूहि भारद्वाजमश्वत्थामानम् ।

स्मरति न भवान् पीतं स्तन्यं विभज्य सहामुना

मम च मृदितं क्षौमं बाल्ये त्वदङ्गविवर्तनैः ।

**Dhṛtarāṣṭra**—Dear boy, what strange infatuation is this of yours that even at this [critical] time you create estrangement of such a magnanimous person as Asvatthāman, by the harshness of your speech !

**Duryodhana**—What thing have I said to him which is unpleasant and untrue withal (ca). Is this possibly (vā) not a fit occasion for anger ? See

He is reviling, in my very presence, my friend, the lord of the Angas, whose prowess could not be gauged by Ksatriyas that had taken up their bows, [but] who fell at the head of the battle through [some] flaw in *your* fortune ! Tell me, indeed, what difference there is to me between this [man] and Arjuna.

40

**Dhṛtarāṣṭra**—Dear boy, what fault is there of you even in this matter ? Now is [the time for] the end of the Bharata family ! Sañjaya, what shall I do now, unfortunate as I am ? (*Thanking*) Well, thus [I shall] just [do] Sañjaya, say to Aśvatthāman, the descendant of Bharadvāja, at my words—

Do you not remember [how] in your infancy you shared with him, and drank, his mother's milk and [how] my linen garment was crushed by the rollings of your body ? Therefore, let not anger be entertained for a long time

अनुजनिधनस्फीताच्छोकादतिप्रणयाच्च तं—

द्विकृतवचने मास्मिन् क्रोधाश्चिरं क्रियतां त्वया ॥ ४१ ॥

संजयः—यदाज्ञापयति तातः । ( उत्तिष्ठति । )

धृतराष्ट्रः—अपि चेदमन्यत्त्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शस्त्रं

यत्तादृशं परिभवः स तथाविधोऽभूत् ।

एतद्विचिन्त्य बलमात्मनि पौरुषं च

दुर्योधनोक्तमपहाय विधास्यसीति ॥ ४२ ॥

संजयः—यदाज्ञापयति तातः । ( निष्क्रान्तः । )

दुर्योधनः—सूत, सांग्रामिकं मे रथमुपकल्पय ।

सूतः—यदाज्ञापयत्यायुष्मान् । ( निष्क्रान्तः । )

धृतराष्ट्रः—गान्धारि, इतो वयं मद्राधिपतेः शल्यस्य शिविरमेव गच्छावः  
वत्स, त्वमप्येवं करु ।

( परिक्रम्य निष्क्रान्ताः सर्वे । )

इति पञ्चमोऽङ्कः

against him who uttered offensive words through grief [at his friend's death] augmented by the death of his younger brothers, and through his excessive love [for Karna] 41

**Saṅjaya**—As father commands ( *Gets up* )

**Dhṛtarāṣṭra**—Moreover, you should say this another thing

How your father was led to abandon his weapon with a lie, [and] how an insult of that kind was offered to such [a personage]—having well (*ie*) thought of this [and also] of the strength and manliness of your own self, you will do [whatever is appropriate], leaving aside the words of Duryodhana ! 42

**Saṅjaya**—As father commands ( *Goes out* )

**Duryodhana**—Charioteer, bring my chariot equipped for battle

**Charioteer**—As the long-lived one commands ( *Goes out* )

**Dhṛtarāṣṭra**—Gāndhārī, from here let us go just to the camp of Salya, the lord of the Madras Dear boy, you also do so.

( *All move about and go out* )

END OF ACT V

१ ' यद्वचनविकृतिष्वस्य क्रोधो मुधा क्रियते त्वया ' ज

## षष्ठोऽङ्कः

( ततः प्रविशत्यासनस्था युधिष्ठिरो द्रौपदी चेटी पुरुषश्च । )

**युधिष्ठिरः**—( विचिन्त्य निःश्वस्य च )

तीर्णे भीष्ममहादधौ कथमपि द्रोणानले निवृत्ते  
कर्णाशीविषभोगिनि प्रशमिते शल्ये च याते दिवम् ।  
भीमेन प्रियसाहसेन रभसात् स्वल्पावशेषे जये  
सर्वे जीवितसंशयं वयममी वाचा समारोपिताः ॥ १ ॥

**द्रौपदी**—( सबाष्पम् । ) महाराज, पञ्चालि ए त्ति कि ण भणितम् । [ महाराज, पाञ्चाल्येति कि न भणितम् । ]

**युधिष्ठिरः**—कृष्णे, ननु मया । ( पुरुषमवलोक्य । ) बुधक,-

**पुरुषः**—देव, आज्ञापय ।

**युधिष्ठिरः**—उच्यतां सहदेवः—‘क्रुद्धस्य वृकोदरस्याप्यर्युषितां प्रतिज्ञामुपलभ्य  
प्रेनष्टस्य मानिनः कौरवराजस्य पदवीमन्वेष्टुमतिनिपुणमतयस्तेषु तेषु स्थानेषु

### ACT VI

( Then enter Yudhishthira, seated, Draupadi, a maid and a man )

**Yudhishthira**—( Thinking and heaving a sigh )

The great ocean in the form of Bhishma having been crossed the fire in the form of Drona having somehow been ended, the venomous snake in the form of Karna having been quelled and Salya having gone to heaven, Bhima, to whom adventure is [ so ] dear, has here, through rashness, thrown us all into danger of life by his declaration.

**Draupadi**—Your ‘Majesty, why did you not say that it is Pāñcālī [ who has thrown you all in danger of life ] ?

**Yudhishthira**—Kṛsnā, why, it is I ! ( Looking at the man )  
**Budhaka**,—

**Man**—Your Majesty, give your command

**Yudhishthira**—Let Sahadeva be [ so ] addressed—‘Let spies, of extremely clever mind and conversant with the truth regarding those various localities, and good ministers, devoted [ to us ], who make their proclamation [ of duty ] to the loud beat of



परमार्थाभिज्ञाश्चराः सुसचिवाश्च भक्तिमन्तः पटुपटहरवव्यक्तघोषणा. सुयोधन  
संचारवेदिनः प्रतिश्रुतधनपूजाप्रत्युपक्रियाश्चरन्तु समन्तात् समन्तपञ्चकम् । अपि च ।

पङ्के वा सैकते वा सुनिभूतपदवीवेदिनो यान्तु दाशाः  
कक्षेषु क्षुण्णवीरुन्निचयपरिचया बल्लवाः संचरन्तु ।  
व्याधा व्याघ्राटवीषु स्वपरपदविदो ये च रन्ध्रेष्वभिज्ञा  
ये सिद्धव्यञ्जना वा प्रतिमुनिनिलय ते च चाराश्चरन्तु ॥ २ ॥'

पुरुषः—यदाज्ञापयति देव. ।

युधिष्ठिरः—तिष्ठ । एव च वक्तव्यः सहदेव. ।

ज्ञेया रहः शङ्कितमालपन्त.

सुप्ता रुगांती मदिराविधेया. ।

त्रासो मृगाणां वयसां विरावो

drum, who know the movements of Suyodhana and to whom rewards in the form of money and honour are promised—[ let such spies and ministers ] move around the Samantapañcaka in search of the track of the proud king of the Kauravas, who has disappeared on learning enraged Vrkodara's solemn declaration, that must not stand unfulfilled overnight Moreover,

Let fishermen, who can find out well concealed track, go to marshes or sands. Let cowherds, familiar with [ the look of ] the clusters of creepers [ when they are ] trampled upon, move about in forests And [ let ] hunters, capable of distinguishing between their own and others' foot-prints and well acquainted with caves ( *randhram* ) [ go about ] in forests abounding in tigers And let those spies, who put on the badge of ascetics, visit every hermit's dwelling' 2

Man—As Your Majesty commands.

Yudhiṣṭhira—Stay. Sahadeva should further ( *ca* ) be thus addressed—

Those who are [ found ] talking suspiciously in secret should be [ thoroughly ] known, [ as also ] those that are [ found ] asleep, those that are oppressed by diseases [ and ] those that are under the influence of wine [ Similarly those places should also be known where there might be ]

१ 'नागव्याघ्राटवीषु श्वपचपुरविदो' ज २ 'तेषु' ज. ३ 'रुगांतीश्च वन विधेया.' ग-ङ्.

वृषाडुपादप्रतिमाश्च यत्र ॥ ३ ॥

**पुरुषः**—यदाज्ञापयति देवः । (निष्क्रम्य पुनः प्रविश्य सहर्षम् । ) देवं पाञ्चालकः प्राप्तः ।

**युधिष्ठिरः**—त्वरितं प्रवेशय ।

**पुरुषः**—( निष्क्रम्य पाञ्चालकेन सह प्रविश्य । ) एष देवः । उपसर्पतु पाञ्चालकः ।  
**पाञ्चालकः**—जयतु जयतु देवः । प्रियमावेदयामि महाराजाय देव्यै च ।

**युधिष्ठिरः**—पाञ्चालक, कञ्चिदासादिता तस्य दुरात्मनः कौरवाधमस्य पदवी ।  
**पाञ्चालकः**—न केवलं पदवी । स एव दुरात्मा देवीकेशाम्बराकर्षणमहापातकप्रधानहेतुरुपलब्धः ।

**युधिष्ठिरः**—साधु । भद्र, प्रियमावेदितम् । अथ दर्शनगोचर गतः ।

**पाञ्चालकः**—देव, समरगोचरं पृच्छ ।

**द्रौपदी**—( सभयम् । ) कहां समरगोअरो वड्डइ मे णाहो । [ कथं समरगोचरो वर्तते मे नाथः । ]

the fright of deer, the cry of birds and prints of feet  
characterised by royal badges

3

**Man**—As Your Majesty commands ( *Going out and again entering With joy* ) Your Majesty, Pāñcālaka has arrived

**Yudhiṣṭhira**—Usher him quickly

**Man**—( *Going out and entering with Pāñcālaka* ) Here is His Majesty Let Pāñcālaka proceed near

**Pāñcālaka**—May victory attend Your Majesty, may victory attend ! I [have to] report agreeable news to Your Majesty and to the Queen also

**Yudhiṣṭhira**—Pāñcālaka, was the track of the wicked-souled wretch of the Kauravas found ?

**Pāñcālaka**—Not merely his track, [ but ] he himself, the villain the principal cause of the great sin, consisting of the pulling of the hair and garment of the Queen [ is found ]

**Yudhiṣṭhira**—Well [ done ], good man, an agreeable news has been reported ! Well, did he go within the range of sight ?

**Pāñcālaka**—Your Majesty inquire [ whether he has gone ] with ? in the range of fight

**Drāupadī**—( *With fear* ) How, is my lord within the reach of fight -

युधिष्ठिरः—( साशङ्कम् । ) सत्यं समरगोचरो मे वत्सः

पाञ्चालकः—सत्यम् । किमन्यथा वक्ष्यते महाराजाय ।

युधिष्ठिरः—

त्रस्तं विनापि विषयादुरुविक्रमस्य  
चेतो विवेकपरिमन्थरता प्रयाति ।  
जानामि चोद्धतगदस्य वृकोदरस्य  
सार रणेषु विजये परिशङ्कितश्च ॥ ४ ॥

( द्रौपदीमवलोक्य । ) आयि सुक्षत्रिये,

गुरुणां बन्धूनां क्षितिपतिसहस्रस्य च पुर.  
पुराभूदस्माकं नृपसदसि योऽयं परिभवः ।  
प्रिये प्रायस्तस्य द्वितयमपि पारं गमयति  
क्षयः प्राणानां नः कुरुपतिपशोर्वाद्य निधनम् ॥ ५ ॥

अथवा कृतं संदेहेन ।

**Yudhiṣṭhira**—Is my dear brother really within the reach of fight !

**Pāñcālaka**—Indeed Can otherwise [ that is, an untruth ] be reported to Your Majesty ?

**Yudhiṣṭhira**—

Being frightened even without [ any ] cause, the mind of a man of great valour attains dulness of judgment I know [ full well ] the prowess in battles of Vrkodara, who has raised up his mace, and [ yet ] I have become apprehensive of success !

4

( *Looking at Draupadī* ) O excellent Kṣatriya woman !

O beloved, even either of the two [ namely ], the destruction of our lives, or the death of that brute of the Lord of the Kauravas, will to-day, in all probability, take [ us ] to the other bank of [ that is, wipe off ] that notorious insult here, which we formerly suffered in the royal assembly in the presence of elders, kinsmen and a thousand princes

5

Or rather, away with doubt

ननू तेनाय वीरेण प्रतिज्ञाभङ्गभीरुणा ।

बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक, कथय कथय कथमुपलब्धः स दुरात्मा कस्मिन्नुद्देशे किं बाधुना प्रवृत्तमिति ।

द्रौपदी— भद्र, कहेहि कहेहि । [ भद्र, कथय कथय । ]

पाञ्चालकः—शृणोतु देवो देवी च । अस्तीह देवेन हते मद्राधिपतौ शल्ये गान्धारराजशलभे सहदेवशस्त्रानलं प्रविष्टे सेनापतिनिधननिराक्रन्दविरलयोधोज्झितासु समरभूमिषु रिपुबलपराजयोद्धतवल्गितविचित्रपराक्रमासादितविमुखारातिचक्रासु धृष्टद्युम्नाधिष्ठितासु च युष्मत्सेनासु प्रनष्टेषु कृपकृतवर्माश्वत्थामसु तथा दारुणामपर्युषितां प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य न ज्ञायते कापि प्रलीनः स दुरात्मा कौरवाधमः ।

Surely, that warrior, apprehensive of the violation of his vow, will to-day tie up the mass of your hair and kill him, who showed himself to be capable of pulling it [ that is, Duryodhana ]

6

Pāñcālaka, tell, [ do ] tell how that villain was secured and in which region, and what at present is happening

Pāñcālaka—May Your Majesty hear and [also] the Queen Well when Śalya, the lord of the Madras, had been killed by Your Majesty, when the moth in the form of the Gāndhāra-king [ that is, Sakuni ] had entered the fire of Sahadeva's weapons, when the battle-fields had been deserted by the thinned [ranks of] warriors that were loud in their lamentations ( *nurākṛanda* ) over the death of their generals, when your armies, commanded by Dhṛstadyumna, were moving haughtily in consequence of the defeat of the enemy forces and had overpowered ( *āsāḍita* ) the flying hostile battalions by means of their extraordinary bravery and when Kṛpa, Kṛtavarman and Aśvatthāman had disappeared, it could not be known where possibly ( *api* ) had vanished that wicked-souled wretch of the Kauravas, on coming to know the vow of Prince Vṛkodara, so dreadful [in that] it was not to remain unfulfilled overnight!

युधिष्ठिरः—ततस्ततः ।

द्रौपदी—अयि, परदो कहेहि । [ अयि परतः कथय । ]

पाञ्चालक.—अवधत्तां देवो देवी च । ततश्च भगवता वासुदेवेनाधिष्ठितमेकरथ-  
मारूढौ कुमारभीमार्जुनौ समन्तात् समन्तपञ्चक पर्यटितुमारब्धौ तमनासादितवन्तौ  
च । अनन्तरं दैवमनुशोचति माहशे भृत्यवर्गे दीर्घमुष्ण च निश्वसति कुमारे  
बीभत्सो जलधरसमयनिशासंचारिततडित्प्रकरपिङ्गलैः कटाक्षैरादीपयति गदां  
वृकोदरे यत्किंचनकारितामधिक्षिपति विधेर्भगवति नारायणे कश्चित् संविदितः  
कुमारस्य मारुतेरुज्झितमांसभारः प्रत्यग्रविशसितमृगलोहितचरणनिवसनस्त्वर-  
माणोऽन्तिकमुपेत्य पुरुषः श्वासग्रस्तार्धश्रुतवर्णानुमेयपदया वाचा कथितवान्—  
'देव, कुमार, अस्मिन् महतोऽस्य सरसस्तीरे द्वे पदपद्धती समवतीर्णप्रतिबिम्बे ।  
तयोरेका स्थलमुत्तीर्णा न द्वितीया । परत्र कुमार. प्रमाणम्' इति । ततः ससंभ्रमं

Yudhiṣṭhira—Then, [ what ] then ?

Draupadī—Oh, tell further

Pāñcālaka—May Your Majesty and the Queen be attentive  
And then the Princes, Bhīma and Arjuna, mounted on one  
chariot, driven by the divine Vāsudeva, began to wander here  
and there ( *pari* ) around the Samantapañcaka, but ( *ca* ) could  
not find [ him ] out Then, while the group of servants like me  
was bemoaning [ the evil working of ] Fate, while Prince  
Bibhatsu was heaving a long and hot sigh, while Vrkodara was  
brightening his mace with his side-glances, reddish-brown like  
a succession ( *prakarah* ) of lightning flashes playing in the  
night of the rainy season and while the divine Nārāyana was  
censuring the wantonness of Fate, a certain man who was well-  
known to Prince [ Bhīmasena ], the son of Wind, who laid aside  
his load of flesh and whose legs and clothes were red with [ the  
blood of ] deer recently killed, came near in haste and said in a  
speech the words of which had to be inferred from the syllables  
which, being lost in his [ heavy ] breathing, were [ but ] half  
heard, ' Lord Prince, here on the bank of this great lake there  
are two lines of foot-prints having their impressions clearly  
( *sam* ) planted Out of the two one is [ found to have ] come up  
to [ dry ] land, [ but ] not the second [ As regards what is to be

‘प्रस्थिता’ सर्वे वयं तमेव पुरस्कृत्य । गत्वा च सरस्तीरं परिज्ञायमानसुयोधनपद-  
लाञ्छना पदवीमासाद्य भगवता वासुदेवेनोक्तम्—‘भो वीर वृकोदर, जानाति  
किल सुयोधनः सलिलस्तम्भनीं विद्याम् । तन्नून तेन त्वद्भयात् सरसीमेनामधिष्-  
यितेन भवितव्यम् ।’ एतच्च वचनमुपश्रुत्य रामानुजस्य सकलदिङ्निकुञ्जपूरि-  
तातिरिक्तमुद्भ्रान्तसलिलचरशकुन्तकुल त्रासोद्धतनक्रग्राहमालोड्य सरःसलिलं  
भैरव च गर्जित्वा कुमारवृकोदरेणाभिहितम्—‘अरे रे वृथाप्रख्यापितालीकपोरुषा-  
भिमानीन्, पाञ्चालराजतनयाकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रपसद,

जन्मेन्दोरमले कुले व्यपदिशस्यद्यापि धत्से गदां

मां दुःशासनकोष्णशोणितसुराक्षीब रिपुं भाषसे ।

दर्पान्धो मधुकैटभद्विषि हरावप्युद्धत चेष्टसे

मत्त्रासान्नपशो विहाय समरं पङ्केऽधुना लीयसे ॥ ७ ॥

done ] further, the Prince is the [ sole ] authority ’ Then, in haste we all started, making that [ man ] himself the guide And going to the bank of the lake and having found a track wherein the marks of Suyodhana’s feet were recognisable, the divine Vāsudeva said, ‘ O valiant Vrkodara, it is reported that Suyodhana knows the art of paralysing the operation of water Therefore, surely, he must be lying in this lake through fear of you ’ Having heard these words of the younger brother of [ Bala,-] Rāma, Prince Vrkodara agitated the water of the lake [ with such violence ] that [ the water ] overflowed [ the banks ], filling the bowers on all sides, that the [ entire ] group of aquatic birds was frightened away and that the crocodiles and sharks grew wild in terror, and having roared in a frightful manner, said, ‘ O you who are in vain proud of your false manliness which was [ so much ] advertised, the great sinner in [ that you caused ] the dragging of the hair and garment of the daughter of the Pāñcala king !

You claim birth in the spotless family ’ of the Moon , you still wield the mace; you call me an enemy—[ me ] who am intoxicated with the wine in the form of the lukewarm blood of Duśśāsana, blinded by insolence as you are, you act arrogantly even towards Hari, the destroyer of [ the demons ] Madhu and Kartabha, [ while ] through fear of me, O brute of a man, you lie concealed in mud, abandoning the battle-field

अपि च । भां मानान्ध,

पाञ्चाल्या मन्युवाङ्मिः स्फुटमुपगमितप्राय एव प्रसह्य  
प्रोन्मुर्कतैः केशपाशैर्हतपतिषु मया कौरवान्तःपुरेषु ।  
भ्रातुर्दुःशासनस्य स्रवदसृगुरसः पीयमानं निरीक्ष्य  
कोधात् किं भीमसेने विहितमसमये यत्त्वयास्तोऽभिमानः ॥ ८ ॥'

द्रौपदी—णाह, अवणीदो मे मणु जइ पुणो वि सुलहं दसणं भविस्सदि ।

[ नाथ, अपनीतो मे मन्युर्यदि पुनरपि सुलभ दर्शन भविष्यति । ] R.C.

युधिष्ठिरः—कृष्णे, नामङ्गलानि व्याहर्तुमर्हस्यस्मिन् काले । भद्र, ततस्ततः ।  
पाञ्चालकः—ततश्चैवं भाषमाणेन वृकोदरेणावतीर्य वीर्यक्रोधोद्धत भ्रमितभीषणगदा-  
परिघपाणिना सहसैवोल्लङ्घिततीरमुत्सन्नलिनीवनमपविद्रमूर्च्छितग्राहमुद्भ्रान्त-  
मत्स्यशकुन्तमतिभैरवारवभ्रमितवारिसंचयमायतमपि तत् सरः समन्तादालोडितम् ।

Moreover, O [ you ] who are blinded by pride,

The fire of Pāncālī's anger has evidently been well-nigh  
extinguished by the masses of hair, of the ladies in the  
harem of the Kauravas, that [masses] were confusedly (*prau-*  
*ud*) loosened when their husbands were forcibly killed by  
me Having witnessed the blood of your brother, Dussā-  
sana, flowing from his chest, [while it was] being drunk,  
what have you done towards Bhīmasena in anger, that  
you should cast off your self-respect at an inopportune  
time ? 8

Draupadī—My lord, my anger would be removed if your sight  
could again be easily had !

Yudhiṣṭhira—Kṛsnā it is not meet to utter inauspicious things  
at this time Good man, then, [ what ] then ?

Pāncālaka—And then Vṛkodara, who was thus speaking and  
who proudly (*uddhattam*) whirled in his hand the terrible club-  
like mace in rage and in valour, all of a sudden stirred that  
lake, though extensive, on all sides in such a way that it [that  
is, its water] overflowed the banks, the clusters of lotus-plants  
were destroyed, sharks were battered and stupefied, fish and  
birds were frightened away and the mass of water began to  
whirl round with an exceedingly terrible noise !

युधिष्ठिरः—भद्र, तथापि किं नोत्थितः ।

पाञ्चालकः—देव,

त्यक्त्वोत्थितः सरभसं सरसः स मूल-

मुद्भूतकोपदहनोग्रविषस्फुलिङ्गः ।

आयस्तभीमभुजमन्दरेल्लनाभिः

क्षीरोदधेः सुमथनादिव कालकूटः ॥ ९ ॥

युधिष्ठिरः—साधु, सुक्षत्रिय, साधु ।

द्रौपदी—पडिवण्णो समरो ण वा । [ प्रतिपन्न. समरो न वा । ]

पाञ्चालकः—उत्थाय च तस्मात् सलिलाशयात् करयुगलोत्ताम्भिततोरणीकृतभीम-  
गदः कथयति स्म—‘अरे रे मारुते, किं भयेन प्रलीनं दुर्वोधनं मन्यते भवान् ।  
मूढ, अनिहतपाण्डुपुत्रः प्रकाशं लज्जमानो विश्रामितुमध्यवसितवानस्मि  
पातालम् ।’ एवं चोक्ते वासुदेवकिरीटिभ्यां द्वावप्यन्तःसलिलं निषिद्धसमरारम्भौ

**Yudhisthira**—Good man, did he not rise even then ?

**Pāncālaka**—Your Majesty,

Owing to the whirlings of the massive ( *āyasta* ) Man-  
dara-like arms of Bhīma, he hurriedly rose up, leaving the  
bottom of the lake, emitting sparks of the fire of his anger,  
resembling deadly poison, even as the Kālakūta rose up  
from the ocean of milk, when it was well churned

9

**Yudhisthira**—Well [done], excellent Ksatriya, well [done]!

**Draupadi**—Did a fight, ensue or not ?

**Pāncālaka**—And getting up from that reservoir of water, with  
his terrible mace held up with both his hands and [thus] turn-  
ed into an arch, as it were, he said, ‘O you son of Wind, what,  
do you think Duryodhana lay concealed in dread ? Fool, not  
having killed the sons of Pāndu, I felt ashamed in the broad  
day-light [and consequently] resorted to the neither world for  
rest’ This having been said, Vāsudeva and Kiritin, preventing  
their commencement of battle in water, made even both of them  
to go up to dry land And the lord of the Kauravas, when he  
sat down, throwing his mace on the surface of the earth, heaved  
a deep and hot sigh as he looked at the field of battle, where  
thousands of chariots lay shattered, where vultures, herons and



स्थलमुत्तारितौ । आसीनश्च कौरवराजः क्षितितले गदां निक्षिप्य विशीर्णरथसहस्रं  
निहतकुरुसहस्रगजवाजिनरसहस्रकलेवरसमर्दसपतद्गृध्रकङ्कुजम्बुकमस्मदीरमुक्त-  
सिंहनादमपमित्रबान्धवमकौरवं रणस्थानमवलोक्यायतमुष्णं च निश्वसितवान् ।  
ततश्च वृकोदरेणाभिहितम्—‘अयि भोः कौरवराज, कृतं बन्धुनाशदर्शनमन्युना ।  
मैवं विषादं कृथाः पर्याप्ताः पाण्डवाः समरायाहमसहाय इति ।

पञ्चानां मन्यसेऽस्माकं यं सुयोधं सुयोधन ।

दर्शितस्यात्तश्चस्त्रस्य तेन तेऽस्तु रणोत्सवः ॥ १० ॥’

इत्थं श्रुत्वासूयान्वितां दृष्टि कुमारयोर्निक्षिप्योक्तवान् धार्तराष्ट्रः ।

कर्णदुःशासनवधात् तुल्यावेव युवां मम ।

अप्रियोऽपि प्रियो योद्धुं त्वमेव प्रियसाहसः ॥ ११ ॥

इति । उत्थाय च परस्परक्रोधाधिक्षेपपरुषवाक्कलहप्रस्तावितघोरसंग्रामौ विचित्रवि-

jackals were falling upon the confused mass (*sammardah*) of the dead bodies of the hundred Kauravas and thousands of elephants, horses and men that were killed, where our warriors were giving out loud war-cries, from which [his] friends and kinsmen had disappeared and where no partisan of the Kauravas was to be seen And then Vrkodara said, ‘O you king of the Kauravas, away with grief at the sight of the destruction of your relatives Do not become aggrieved at the thought (*evam*) that the Pāndavas are quite equal for the fight, while you are without a helpmate

Whomsoever out of us five you consider, [O] Suyodhana, to be easy to fight with, with him let your festivity of combat take place, after you have [duly] donned your armour and taken up your weapon”

10

Having heard thus, the son of Dhrtarāstra cast an indignant glance at both the Princes and said

‘Owing to the slaughter of Karna and Duśśāsana, both of you are just the same to me! [But] you yourself, though [otherwise] unpleasant, are pleasant to fight with, [since] you are [such] a lover of adventures’

11

And getting up, Bhīma and Duryodhana, who commenced their terrific fight with an altercation of harsh words containing

भ्रमभ्रमितगदापरिभासुरभुजदण्डौ मण्डलैर्विचरितुमारब्धो भीमदुर्योधनौ । अहं च  
देवेन चक्रपाणिना देवसकाशमनुप्रेषितः । आह च देवो देवकीनन्दनः । अपर्यु-  
षितप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीन्नो विषाद । सप्रति पुनर्भी-  
मसेनेनासादिते सुयोधने निष्कण्टकीभूत भुवनतल परिकलयतु भवान् । अभ्यु-  
द्योचिताश्चानवरत प्रवर्त्यन्तां समारम्भाः । कृत संदेहेन ।

पूर्यन्तां सलिलेन रत्नकलशा राज्याभिषेकाय ते ।

कृष्णात्यन्तचिरोज्जिते च कवरीवन्धे करोतु क्षणम् ।

रामे शातकुठारभासुरकरे क्षत्रद्रुमाच्छेदिनि

क्रोधान्धे च वृकोदरे परिपतत्याजौ कुत. संशय. ॥ १२ ॥

द्रौपदी—( स्वाध्यायम् । ) जं देवो चिहुअण्णाहो भणादि तं कह अण्णाहा भवि-  
स्सदि [ यद्देवस्त्रिभुवननाथो भणाति तत् कथमन्यथा भविष्यति । ] ॥ १२ ॥

पाञ्चलकः—न केवलमियमाशी । असुरानिषूदनस्यादेशोऽपि ।

taunts [hurled] in anger at each other and whose massive arms  
shone all round (*pari*) with the mace that was whirled round  
in wonderful revolutions, began to move about in circles. And  
I was sent near Your Majesty by the Lord, who carries the dis-  
cus in his hand. And said the Lord, the son of Devaki 'Great  
was our mental distress when the son of Wind took a vow that  
could not stand unfulfilled overnight and the Kaurava-king  
disappeared But now when Suyodhana has been found out by  
Bhīmasena may you look upon the world as cleared of [all]  
enemies And let ceremonies appropriate [for [occasions of  
prosperity be incessantly held Away with doubt.

Let pitchers, studded with jewels, be filled with water  
for your coronation And let Kṛṣṇā hold festivity at [the  
near prospect of] the tying of her braid, suspended for an  
exceedingly long time. When [Parasu-] Rāma, the extir-  
pator of the tree in the form of the Kṣatriya caste, with his  
hand shining with the sharp battle-axe, and Vṛkodara,  
blinded with rage, advance in battle, whence can there be  
[any] doubt [as regards victory] ?

॥ १२ ॥

Draupadī—( *With tears* ) How can that which the Lord, the  
master of the three worlds, says, be otherwise ?

Pañcālaka—Not merely is this a blessing. [This is] also the

युधिष्ठिरः—को हि नाम भगवता संदिष्टं विकल्पयति । कः कोऽत्र भोः ।

( प्रविश्य । ) कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—देवस्य देवकीनन्दनस्य बहुमानाद्वत्सस्य मे विजयमङ्गलाय प्रवर्त्यन्तां तदुचिताः समारम्भाः ।

कञ्चुकी—यदाज्ञापयति देवः । ( सोत्साहं परिक्रम्य । ) भो भोः सविधातॄणां पुरःसराः, यथाप्रधानमन्तर्वेशिका दौवारिकाश्च, एष खलु भुजबलपरिक्षपात्तौर्णिकौरवपरिभवसागरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुजशतोन्मूलनप्रभञ्जनस्य दुःशासनोरस्थलविदलनरसिंहस्य दुर्योधनोरुस्तम्भभङ्गविनिश्चितविजयस्य बलिनः प्राभञ्जनेर्वृकोदरस्य स्नेहपक्षपातिना मनसा मङ्गलानि कर्तुमाज्ञापयति देवो युधिष्ठिरः । ( आकाशे । ) किं ब्रूय—‘सर्वतोऽधिकतरमपि प्रवृत्तं किं

command of the Destroyer of the demons !

**Yudhisthira**—Who possibly will, to be sure (*hu*), doubt what has been ordered by the divine Lord? Holloa, who is here, who!

( *Entering* ) **Chamberlain**—May Your Majesty command

**Yudhisthira**—Out of reverence for [the words of] the Lord, the son of Devaki, let appropriate ceremonies be commenced to [celebrate] the auspicious event of the victory of my dear brother

**Chamberlain**—As Your Majesty commands (*Walking about with enthusiasm*) O you leaders among the masters of ceremonies, [O] chamberlains (*antarvesmika*) in your due order of rank, [O] door-keepers, here, indeed, is His Majesty Yudhistira, with a mind drawn by affection, commanding you to observe auspicious festivities in honour of the powerful son of Wind, Vrkodara, who has crossed the ocean of the insults offered by the Kauravas by means of the movements of his powerful arms, who has completely borne out the difficult-to-bear responsibility of his vow, who is [proved to be] a [veritable] hurricane for uprooting [the trees in the form of] the hundred younger brothers of Suyodhana, who has [acted the part of Lord] Narasimha [himself] in the matter of the tearing open of Dussasana's broad chest, and whose victory is assured in breaking the pillar-like thighs of Duryodhana. (*In the air*)

नालोकयसि ' इति । साधु, पुत्रकाः, साधु । अनुक्तहितकारिता हि प्रकाशयति  
मनोगतां स्वामिभाक्तिम् ।

युधिष्ठिरः—आर्य जयधर ।

कञ्जुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—गच्छ प्रियरूपायकं पाञ्चालकं पारितोषिकेण पारितोषय ।

कञ्जुकी—यदाज्ञापयति देवः । ( पाञ्चालकेन सह निष्क्रान्तः । )

द्रौपदी—महाराज, किणिमित्त उण णाहभीमसेणेण सो दुराआरो भणिदो—  
'पञ्चाणं वि अह्माणं मज्झे जेण दे रोअदि तेण सह दे सगामो होदु' ति ।  
जइ महीसुदाणं एकदरेण सह संगामो तेण पत्थिदो भवे तदो अच्चाहिदं भवे ।  
[ महाराज, किनिमित्त पुनर्नाथभीमसेनेन स दुराचारो भणितः—'पञ्चानामप्यस्माकं  
मध्ये येन ते रोचते तेन सह ते सग्रामो भवतु ' इति । यदि माद्रीसुतयोरंकतरेण  
सह सग्रामस्तेन प्रार्थितो भवेत्ततोऽत्याहित भवेत् । ]

युधिष्ठिरः—कृष्णे, एवं मन्यते जरासंधघाती । हतसकलसुहृद्बन्धुवीरानुजराज-  
न्यासु कृपकृतवर्माश्वत्थामशेषास्वेकादशस्वक्षौहिणीष्वबान्धवः शरीरमात्रविभवः

What do you say ?—' Why don't you see that [ the festivity has already ] commenced on all sides with even greater [ enthu-  
siasm ] ? ' Well [ done ], dear boys, well [ done ] ' Indeed, disposi-  
tion to do things beneficial, [ though ] unbidden, proclaims  
devotion to the master residing in the heart.

Yudhiṣṭhira—Worthy Jayandhara !

Chamberlain—May Your Majesty command !

Yudhiṣṭhira—Go [ and ] satisfy Pāṇcālaka, who has  
reported welcome news with a [ suitable ] reward

Chamberlain—As Your Majesty ' commands ( Goes out with  
Pāṇcālaka )

Draupadī—Your Majesty, but for what reason was the  
evil-conducted [ Duryodhana ] addressed by my lord Bhīmasena,  
thus ? ' Let your combat take place with whomsoever you like  
even from among us five ! ' If he had sought combat with one  
of the sons of Mādrī, then a calamity would have ensued.

Yudhiṣṭhira—Kṛṣṇā, thus thinks the slayer of Jarāsaṇḍha.  
When out of his eleven, *akṣauhini*s all his friends, kinsmen,  
warriors, younger brothers and kings were killed and Kṛpā,  
Kṛpāvarman and Aśvatthāman [ alone ] were left, the son of

कदाचिदुत्सृष्टनिजाभिमानो धार्तराष्ट्रः परित्यजेदायुधं तपोवनं वा व्रजेत् सन्धिं वा  
पितृमुखेन याचेत् । एवं सति सुदूरमातिक्रान्तः प्रतिज्ञाभारो भवेत् सकलरिपुर्जय-  
श्चेति । समरं प्रतिपत्तु पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षमः सुयोधनः ।  
शङ्के चाहं गदायुद्धं वृकोदरस्यैवानेन । अयि सुक्षत्रिये, पश्य ।

क्रोधोद्गूर्णगदस्य नास्ति सदृशः सत्यं रणे मारुतेः

कौरव्ये कृतहस्तता पुनरियं देवे यथा सीरिणि ।

स्वस्त्यस्तूद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे

शङ्के तस्य सुयोधनेन समरं नैवेतरेषामहम् ॥ १३ ॥

( नेपथ्ये । ) वृषितोऽस्मि भोऽवृषितोऽस्मि । सभावयतु कश्चित् सलिलच्छाया-  
संप्रदानेन माम् ।

युधिष्ठिरः—( आकर्ण्य ) कः कोत्र भोः ।

( प्रविश्य । ) कञ्चुकी—आज्ञापयतु देव ।

Dhrtarāstra, who had no kinsman [remaining] and whose  
[entire] possession consisted of merely his body, would, perhaps,  
giving up his proper pride, renounce his weapon, or retire to a  
penance-grove, or sue for peace through the mouth of his father.  
If this were to happen, the responsibility of carrying out his  
vow would be left [unfulfilled] a long way off, as well as  
victory over *all* enemies. Not even to one of all (*api*) the five  
Pāṇḍavas is Suyodhana able to offer battle. But (*ca*) I anticipa-  
ted a fight with maces of him with Vrkodara only. O excellent  
Ksatriya woman, see

Verily there is no match for the son of Wind in battle,  
when he raises aloft his mace in rage. But in the Kaurava  
there is this deftness of hand, such as is [found] in the  
divine [Balarāma], who carries a plough [as his weapon].  
May bliss attend my dear brother, the elephant to the lotus-  
plant in the form of the insolent sons of Dhrtarāstra. I did !  
anticipate his combat with Suyodhana, not at all of others ! 13

( Behind the curtain ) I am thirsty, oh, I am thirsty ! Let somebody  
honour me by offering water and shade

Yudhiṣṭhira—( *Listening* ) Holloa, who is here, who ?

( *Entering* ) Chamberlain—May Your Majesty command

युधिष्ठिरः—ज्ञायतां किमेतत् ।

कञ्चुकी—यदाज्ञापयति देवः । ( निष्क्रम्य पुनः प्रविश्य । ) देव, क्षुन्मानतिथि-  
रुपस्थितः ।

युधिष्ठिरः—शीघ्रं प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देवः । ( निष्क्रान्तः । )

( ततः प्रविशति मुनिवेषधारी चार्वाको नाम राक्षसः । )

राक्षसः—( आत्मगतम् । ) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य मित्रं  
पाण्डवान् वञ्चयितुं भ्रमामि । ( प्रकाशम् । ) वृषितोऽस्मि । संभावयतु मां कश्चि-  
ज्जलच्छायाप्रदानेन । ( राज्ञः समीपमुपसर्पति । )

( सर्व उत्तिष्ठन्ति । )

युधिष्ठिरः—मुने, अभिवादये ।

राक्षसः—अकालोऽयं समुदाचारस्य । जलप्रदानेन संभावयतु माम् ।

युधिष्ठिरः—जयन्धर, जयन्धर, सलिलं सलिलमुपनय । मुने, इदमासनम् ।  
उपविश्यताम् ।

**Yudhiṣṭhira**—Ascertain what this is

**Chamberlain**—As Your Majesty commands ( *Going out and entering again* ) Your Majesty, a hungry guest has arrived

**Yudhiṣṭhira**—Quickly usher [ him in ]

**Chamberlain**—As Your Majesty commands ( *Goes out* )

( *Then enters a demon, named Cārvāka, wearing an ascetic's garb* )

**Demon**—( *To himself* ) Here am I, a demon, named Cārvaka, a friend of Suyodhana, [ and I ] wander about with a view to deceive the Pāṇḍavas ( *Aloud* ) I am thirsty ! Let somebody honour me by offering water and shade. ( *Approaches near the king* )

( *All rise up* )

**Yudhiṣṭhira**—Sage, I salute [ you ]

**Demon**—This is no proper time for etiquette. Let [ your honour ] treat me by offering water.

**Yudhiṣṭhira**—Jayandhara, Jayandhara, water, bring water. Sage, here is a seat Please, sit down.

राक्षसः—( उपविश्य । ) ननु भवतापि क्रियतामासनपरिग्रहः ।

युधिष्ठिरः—( उपविश्य । ) कः कोऽत्र भोः ।

कञ्चुकी—( उपसृत्य । ) महाराज, शिशिरसुरभिसलिलसंपूर्णोऽयं भृङ्गारः पानभाजनं चेदम् ।

युधिष्ठिरः—मुने, निर्वर्त्यतामुदन्द्याप्रतीकारः ।

राक्षसः—( पादौ प्रक्षाल्योपस्पृशन् विचिन्त्य । ) भोः, क्षत्रियस्त्वामिति मन्ये ।

युधिष्ठिरः—सम्यग्वेदी भवान् ।

राक्षसः—सुलभश्च स्वजनविनाशः सग्रामेषु प्रतिदिनमतो नादेयं भवद्भ्योजलादिकम् । भवतु । छाययैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन विगतक्लमो भविष्यामि ।

द्रौपदी—बुद्धिमदिए, वीएहि महेसि इमिणा तालविन्तेण । [ बुद्धिमतिके, वीजय महर्षिमेनेन तालवृन्तेन । ]

( चेटी तथा करोति । )

राक्षसः—भवति, अनुचितोऽयमस्मासु समुदाचारः ।

युधिष्ठिरः—मुने, कथय कथमेवं भवान् परिश्रान्तः ।

**Demon**—( *Sitting* ) I say your honour should also accept a seat.

**Yudhisṭhira**—Holloa, who is here, who ?

( *Entering with a pitcher* ) **Chamberlain**—( *Approaching* ) Your Majesty, here is a pitcher, filled with cool and fragrant water and here a drinking bowl

**Yudhisṭhira**—Sage, let your thirst be counteracted

**Demon**—( *Washing his feet and having reflected, while sipping water* ) Oh, I suppose you are a Ksatriya

**Yudhisṭhira**—Your honour has well found out

**Demon**—And it is quite possible ( *sulabha* ) that every day in the battles you are losing your near relatives Therefore, water etc. must not be accepted from you Let it be I shall get rid of my fatigue by this very shade and by means of this wind that wafts across the cool billows of the Sarasvatī

**Draupadī**—Buddhimatikā, fan the great sage with this fan

( *The maid does so* )

**Demon**—Worthy lady, improper is such courtesy towards us.

**Yudhisṭhira**—Sage, tell us how you are thus fatigued

राक्षसः—मुनिजनसुलभेन कौतूहलेन तत्रभवतां महाक्षत्रियाणां द्वन्द्वयुद्धमवलोकयितुं पर्यटामि समन्तपञ्चकम् । अद्य तु बलवत्तया शरदातपस्यापर्याप्तमेवावलोक्य गदायुद्धमर्जुनसुयोधनयोरागतोऽस्मि ।

( सर्वे विषादं नाटयन्ति । )

कञ्चुकी—मुने, न स्वत्वेवम् । भीमसुयोधनयोरिति कथय ।

राक्षसः—आः अविदितवृत्तान्त एव कथं मामाक्षिपसि ।

युधिष्ठिरः—महर्षे, कथय कथय ।

राक्षसः—क्षणमात्रं विश्रम्य सर्वं कथयामि भवतो न पुनरस्य वृद्धस्य ।

युधिष्ठिरः—कथय किमर्जुनसुयोधनयोरिति ।

राक्षसः—पूर्वमेव कथितं मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति ।

युधिष्ठिरः—न भीमसुयोधनयोरिति ।

राक्षसः—वृत्तं तत् ।

( युधिष्ठिरो द्रौपदी च मोहमुपगतौ । )

कञ्चुकी—( सलिलेनाभिच्य । ) समाश्वसितुं देवो देवी च ।

**Demon**—With curiosity natural to the ascetic people, I wander about the Samanatapāṇcaka in order to witness the duels of those worthy great Ksatriyas. But to-day, owing to the intensity of the autumnal sun, I have come [ back ], witnessing only half ( lit unfinished ) the mace-fight of Arjuna and Suyodhana

( *All gesticulate distress* )

**Chamberlain**—Sage, not indeed [ is this ] so. Say ‘[ the mace-fight ] of Bhīma and Suyodhana.’

**Demon**—Ah, just without knowing the facts, how do you [ dare to ] stop me.

**Yudhiṣṭhira**—Great sage, tell, [ do ] tell.

**Demon**—Resting for just a moment I shall tell you all, but not to this old [ man ]

**Yudhiṣṭhira**—Tell [ me ], ‘[ Was the fight ] between Arjuna and Suyodhana ?’

**Demon**—I have already said before that a mace-fight ensued between Arjuna and Suyodhana

**Yudhiṣṭhira**—[ Was it ] not between Bhīma and Suyodhana ?

**Demon**—That is [ already ] over.

( *Yudhiṣṭhira and Draupadī lose consciousness* )

**Chamberlain**—May Your Majesty take courage and the Queen [ also ].



चेटी—समस्ससदु समस्ससदु देवी । [ समाश्वसितु समाश्वसितु देवी । ]

( उभौ सज्ञा लभेते । )

युधिष्ठिरः—किं कथयासि मुने, वृत्तं भीमसुयोधनयोर्गदायुद्धमिति ।

द्रौपदी—भगवं, कहेहि कहेहि किं वृत्तं त्वि । [ भगवन्, कथय कथय किं वृत्तमिति । ]

राक्षसः—कञ्चुकिन्, कौ पुनरेतौ ।

कञ्चुकी—एष देवो युधिष्ठिरः । इयमपि पाञ्चालतनया ।

राक्षसः—आः, दारुणमुपक्रान्तं मया नृशंसेन R. C.

द्रौपदी—हा ग्राह भीमसेन । [ हा नाथ भीमसेन । ] ( मोहमुपगता । )

कञ्चुकी—किं नाम कथितम् ।

चेटी—समस्ससदु समस्ससदु देवी । [ समाश्वसितु समाश्वसितु देवी । ]

युधिष्ठिर—( साक्षम् । ) ब्रह्मन्,

पदे सदिग्ध एवास्मिन् दुःखमास्ते युधिष्ठिरः ।

वत्सस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥ १४ ॥

**Maid**—May the Queen take courage, take courage

( Both regain consciousness )

**Yudhisthira**—What do you say, sage, that the mace-fight between Bhīma and Suyodhana is over?

**Draupadī**—Divine Sir, tell, [do] tell what has happened?

**Demon**—Chamberlain, but who are these two?

**Chamberlain**—This is His Majesty Yudhisthira. This also the daughter of the Pāṇḍala king

**Demon**—Ah, ruthless as I am, I have commenced a dreadful thing

**Draupadī**—Alas, my lord, Bhīmasena! ( Faints away )

**Chamberlain**—What, pray, was said [by you]?

**Maid**—May the Queen take courage, take courage

**Yudhisthira**—( With tears ) O Brāhmana,

While this word [namely, 'over'] remains ambiguous, Yudhisthira experiences agony. [But] when the truth regarding his dear brother is ascertained, he will be happy by abandoning his life!

राक्षस. —( सानन्दमात्मगतम् । ) अयमेव मे यत्नः । ( प्रकाशम् । ) यदि त्ववश्यं  
कथनीयं तदा संक्षेपतः कथयामि । न युक्तं बन्धुव्यसनं विस्तरेणावेदयितुम् ।  
युधिष्ठिरः—( अश्रूणि मुञ्चन् । )

सर्वथा कथय ब्रह्मन् संक्षेपाद्विस्तरेण वा ।

वत्सस्य किमपि श्रोतुमेष दत्तः क्षणो मया ॥ १५ ॥

राक्षस. —श्रूयताम् ।

तस्मिन् कौरवभीमयोर्गुरुगदाघोरध्वनौ संयुगे

द्रौपदी—( सहसोत्थाय । ) तदो तदो । [ ततस्ततः । ]

राक्षसः—( स्वगतम् । ) कथं पुनरनयोर्लब्धसंज्ञतामपनयामि ।

( प्रकाशम् । )

सीरी सत्वरमागतश्चिरमभूत्तस्याग्रतः सद्गरः ।

आलम्ब्य प्रियशिष्यतां तु हलिना सज्ञा रहस्याहिता

यामासाद्य कुरूत्तमः प्रतिकृति दुःशासनारौ गतः ॥ १६ ॥

**Demon**—( *With joy To himself* ) Just this is my endeavour !  
( *Aloud* ) But if I must necessarily tell, then I shall tell in  
brief It is not proper to report in detail the calamity over-  
taking a relative !

**Yudhiṣṭira**—( *Shedding tears* )

By all means, [ do ] tell, [ O ] Brāhmana, whether in brief  
or in detail This moment I assign for hearing anything,  
[ however disastrous it may be ], about my dear brother 15

**Demon**—Listen

During [ the course of ] that fight between the Kaurava  
and Bhīma, in which there was a dreadful noise created by  
the huge maces— 16 a

**Draupadī**—( *Getting up at once* ) Then, [ what ] then ?

**Demon**—( *To himself* ) How should I deprive these two of the  
consciousness they have regained ? ( *Aloud* )

The Plough-wielder [ Balarāma ] arrived in [ great ]  
haste For a long time the fight continued in his presence.  
But [ at last ] the Plough-holder, actuated by affection for  
his pupil [ viz Duryodhana ] secretly gave a hint, taking  
[ advantage of ] which the best of the Kurus took his revenge  
on the enemy of Duśśāsana. 16 b c d

युधिष्ठिरः—हा वत्स, वृकोदर । ( मोहमुपगतः । )

द्रौपदी—हा णाह भीमसेन, हा मह परिभवपडीआरपरिचत्तजीविअ, जडा-  
सुग्वअहिडिम्बकिम्मीरकीचअजरासंधाणिसूदण, सोअन्धिआहरणचाडुआर, देहि  
मे पडिवअणम् । [ हा नाथ भीमसेन, हा मम परिभवप्रतीकारपरित्यक्तजीवित,  
जटासुरबकहिडिम्बकिर्मीरकीचकजरासधनिषूदन, सौगन्धिकाहरणचाटुकार, देहि मे  
प्रतिवचनम् । ] ( मोहमुपगता । )

कञ्चुकी—( सप्तम् । ) हा कुमार, भीमसेन, धार्तराष्ट्रकुलकमालिनीप्रालेयवर्ष,  
( सप्तमम् । ) समाश्वसितु महाराजः । भद्रे, समाश्वसय स्वामिनीम् । महर्षे,  
त्वमपि तावदाश्वसय राजानम् ।

राक्षसः—( स्वगतम् ) आश्वसयामि प्राणान् परित्याजयितुम् । ( प्रकाशम् । )  
भो भीमाग्रज, क्षणमेकमाधीयता समाश्वसः । कथाशेषोऽस्ति ।

युधिष्ठिरः—( समाश्वस्य । ) महर्षे, किमस्ति कथाशेषः ।

द्रौपदी—( प्रतिबुद्धा ) भअवं, कहेहि कीदिलो कहासेसो ति । [ भगवन्, कथय

**Yudhiṣṭhira**—Alas, dear brother, Vrkodara ! ( *Faints away* )

**Draupadī**—Alas, my lord Bhīmasena, alas ! [you] who abandoned  
your life in retaliating the insult offered to me, [O you] the  
slayer of Jātāsura, Baka, Hidimba, Kirmīra, Kicaka and  
Jarāsanda, [O you] who humoured me by bringing the  
Saugandhika lotus, vouchsafe me a reply ( *Faints away* )

**Chamberlain**—( *With tears* ) Alas, Prince Bhīmasena, the hail-  
shower to the lotus-plant in the form of the group ( *kulam* ) of the  
sons of Dhṛtarāstra ! ( *In confusion* ) May Your Majesty take  
courage Good woman, console your mistress Great sage, you  
also just console His Majesty

**Demon**—( *To himself* ) I shall console him [ only ] to make him  
abandon his life. ( *Aloud* ) O elder brother of Bhīma, let  
consolation be resorted to for [just] one moment There is a  
remnant of the account [yet to be told]

**Yudhiṣṭhira**—( *Reviving* ) Great sage, what, is there a remnant  
of the account ?

**Draupadī**—( *Regaining her senses* ) Divine Sir, [ do ] say of what

कीदृशः कथाशेष इति । ]

कञ्चुकी—कथय कथय ।

**राक्षसः**—ततश्च गते तस्मिन् सुक्षत्रिये वीरसुलभा गति समग्रसंगलित भ्रातृवध-  
शोकजं बाष्प प्रमृज्य भ्रातृवधशोकादपहाय गाण्डीव प्रत्यग्रक्षतजच्छटाचर्चितं  
तामेव गदां भ्रातृहस्तादाकृष्य निवार्यमाणोऽपि सधित्सुना वासुदेवेन, आगच्छा-  
गच्छेति सोपहास भ्रमितगदाङ्गद्वारमूर्च्छितगम्भीरवचनध्वनिनाहूयमान. कौरवरा-  
जेन तृतीयोऽनुजस्ते किरीटी योद्धुमारब्धः । अकृतिनस्तस्य गदाघातान्निधनमु-  
त्प्रेक्षमाणेन कामपालेनार्जुनपक्षपाती देवकीसूनुरतिप्रयत्नात् स्वरथमारोप्य द्वारकां  
नीतः ।

**युधिष्ठिरः**—साधु भो अर्जुन, तदैव प्रतिपन्ना वृकोदरानुगमनपदवी गाण्ढोव

kind the remainder of the story is

**Chamberlain**—Tell, [ O ] tell

**Demon**—And then that excellent Ksatriya having attained the  
fate natural to a warrior [ that is, death on the battle-field while  
fighting ], your younger brother, Kiritin, the third [ Pāṇḍava ],  
having wiped off the tears which had copiously (*samagram*)  
fallen and which had arisen from grief for the slaughter of his  
brother, and having thrown aside (*apa*) his Gāṇḍīva out of  
sorrow for his brother's slaughter, snatched away from his  
brother's hand that same mace which was smeared with a mass  
of fresh blood and, though dissuaded by Vāsudeva who was  
desirous of effecting peace, [ he ] began to fight [ with Duryo-  
dhana ], as he was mockingly challenged, with the words  
'Come on, come on' by the Kaurava-king, the grave sound of  
whose words was intensified (*mūrcchita*) by the whiz of the  
mace, which he was whirling Kāmapāla [ that is, Balarāma ]  
who anticipated his death from a stroke of [ Duryodhana's ]  
mace inasmuch as he was not skilled [ in a mace fight ], put,  
with very great difficulty, the son of Devakī, [ ever so ] partial to  
Arjuna, on his own chariot and took him to Dvārakā

**Yudhiṣṭhira**—Well [ done ] O Arjuna, well [ done ]! At that  
very time you took the way by which to follow Vrkodara, when

परित्यजता । अह पुन. केनोपायेन प्राणपरित्यागाद्धृदयमुत्साहयिष्ये ।

द्रौपदी—हा णाह भीमसेन, ण जुत्तं दाणिं दे कणीअसं भादर असिक्खिदं गदाये दारुणस्स सत्तुणो अहिमुहं गच्छन्तं उवेक्खिदुम् । [ हा नाथ भीमसेन, न युक्कमिदानीं ते कनीयास भ्रातरमशिक्षित गदाया दारुणस्य शत्रोरभिमुख गच्छन्तमुपेक्षितुम् । ] ( मोहमुपगता । )

राक्षसः—ततश्चाहं—

युधिष्ठिरः—भवतु मुने, किमतः पर श्रुतेन । हा तात भीमसेन, कान्तारव्यसनबान्धव, हा मच्छरीरस्थितिर्विच्छेदकातर, जतुगृहविपत्समुद्रतरणयानपात्र, हा किर्मीरहिडिम्बासुरजरासधविजयमल्ल, हा कीचकसुयोधनानुजकमलिनीकुञ्जर,

निर्लज्जस्य दुरोदरव्यसनिनो वत्स त्वया सा तदा ॥  
भक्त्या मे समद्विपायुतबलेनाङ्गीकृता दासता । ॥

you left off the Gāndīva But by what means shall I [ think of ] giving up my life and [ thus ] cheer up my heart ?

Draupadi—Alas, my lord Bhīmasena, it is not now proper for you to remain indifferent towards your younger brother, who is not trained in the mace [ fight ], while he is advancing in the face of a dreadful enemy ! ( *Faints away* )

Demon—And then I—

Yudhiṣṭhira—Enough, sage, what is the use of hearing further than this ? Alas, child Bhīmasena, [ my ] kinsman in the hardships of the forest [ life ], alas, [ you ] who were [ so ] apprehensive of a break in the [ good ] condition of my body, [ O ] vessel for crossing the sea in the form of the calamity of the lac-house, alas, victorious wrestler with Kirmīra, the demon Hidimba and Jarāsandha, alas, elephant to the lotus plant in the form of Kicaka and the younger brothers of Suyodhana.

Out of devotion for me, shameless and addicted to gambling as I was, you, [ though ] possessed of the strength of an *ayuta* elephants in rut, at that time accepted, dear brother, that [ humiliating ] slavery ! What injury, greater than that, has possibly been done by me to you to-day that

कि नामापकृतं मया तदधिक त्वय्यद्य यद् गम्यते

त्यक्त्वानाथमबान्धव सपदि मां प्रीतिः क ते साऽधुना ॥ १७ ॥

**द्रौपदी**—( सङ्ग्रामपलभ्योत्थाय च । ) महाराज, कि एद वड्डइ । [ महाराज, किमेतद्वर्तते । ]

**युधिष्ठिर**—कृष्णे किमन्यत् ।

स कीचकनिषूदनो बकहिडिम्बकिर्मीरहा

मदान्धमगधाधिपाद्विरदसधिभेदाशनिः ।

गदापरिघशोभिना भुजयुगेन तेनान्वितः ।

प्रियस्तवममानुजोऽर्जुनगुरुर्गतोऽस्तं किल ॥ १८ ॥

**द्रौपदी**—( आकाशे दत्तदृष्टिः । ) णाह भीमसेण, तुए किल मे केसा संज-  
मिदव्वा । ण जुत्त वीरस्य स्वत्तिअस्स पडिण्णाद सिद्धिलेडुम् । ता पडिवालेहि मं  
जाव उवसप्पामि । [ नाथ भीमसेन, त्वया किल मे केशा. सयमितव्याः । न युक्त  
वीरस्य क्षत्रियस्य प्रतिज्ञात शिथिलयितुम् । तत् प्रतिपालय मा यावदुपसर्पामि । ]  
( पुनर्मोक्षमुपगता । )

you are going away, abandoning me, who am [by your departure left] without a protector and without a kinsman?

Where is that [well-known] affection of yours now? 17


**Draupadī**—( *Recovering consciousness and 'getting up'* ) Your Majesty, what is this that is happening?

**Yudhiṣṭhira**—Kṛsnā, what else?

He, the killer of Kicaka, the slayer of Baka, Hidimba and Kirmira, the thunderbolt to break the joint of the elephant in the form of the lord of the Magadhas blinded with pride, [he], who possessed that [well-known] pair of arms shining with the club-like mace, [he], your loved husband, my younger and Arjuna's elder brother has set, as I understand ( *ka'a* ) 18

**Draupadī**—( *Fixing her gaze in the sky* ) My lord Bhīmasena, indeed, you have to tie up my hair! It is not proper for a valiant Kṣatriya to grow slack with regard to what he has vowed! Therefore, 'wait for me till I approach' ( *Again loses consciousness* )

**युधिष्ठिरः**—( आकाशे । ) अम्ब पृथे, श्रुतोऽयं तव पुत्रस्य समुदाचारः  
मामेकमनाथं विलपन्तमुत्सृज्य क्वापि गतः । तात जरासंधशत्रो, किं नाम  
वैपरीत्यमेतावता कालेनाल्पायुषि त्वयि समालोकितं जनेन । अथवा मयैव  
बहुपलब्धम् ।

 दत्त्वा मे करदीकृताखिलवृषां यन्मेदिनी लज्जसे  
द्यूते यच्च पणीकृतोऽपि हि मया न कुक्ष्यसि प्रीयसे ।  
स्थित्यर्थं मम मत्स्यराजभवने प्राप्तोऽसि यत् सूदतां  
वत्सैतानि विनश्वरस्य सहसा दृष्टानि चिह्नानि ते ॥ १९ ॥

मुने, किं कथयसि । ( 'तस्मिन् कौरवभीमयोः' ( ६।१६ ) इत्यादि पठति । )

**राक्षसः**—एवमेतत् ।

**युधिष्ठिरः**—धिगैस्मद्भागधेयानि । भगवन् कामपाल, कृष्णाग्रज, सुभद्राभ्रातः,

**Yudhisṭhira**—( *In the air* ) Mother Prthā, did you hear of this  
courteous conduct of your son? He has gone, where I do not  
know (*api*), abandoning me, who am alone, helpless and  
lamenting! Dear child, the enemy of Jarāsandha, what possible  
[good] change, contray to your usual nature, was during  
this time observed by people in you, who have proved to be  
[so] short-lived? Or rather, 'I myself have noticed much [in  
that direction]'

That you blushed [instead of becoming puffed up]  
after making over to me the [entire] earth, with all its  
princes made to pay tribute, that you, though, indeed,  
offered as a stake by me in gambling, were not angry  
[with me, but on the contrary] were pleased, that for  
maintaining my position you accepted the post of a  
cook in the abode of the king of the Matsyas,—these, my  
dear brother, were the signs at once noticed by me as  
indicating that you were soon to pass away! 19

Sage, what do you [say]? ( *Repeats vi 16* 'During [ the  
course of ] that fight between the Kaurava and Bhīma etc' )

**Demon**—Thus is this!

**Yudhisṭhira**—Fie upon our fortunes! Divine Kāmapāla, elder  
brother of Kṛṣṇa, brother of Subhadrā,

ज्ञातिप्रीतिर्मनासि न कृता क्षत्रियाणा न धर्मो

रूढं सख्यं तदपि गणितं नानुजस्यार्जुनेन ।

तुल्यः काम भवतु भवतः शिष्ययोः स्नेहबन्ध

कोऽय पन्था यदसि विमुखो मन्दभाग्ये मयीत्यम् ॥ २० ॥

( द्रौपदीमुपगम्य । ) अयि पाञ्चालि, उत्तिष्ठ । समानदुःखावेवावा भवाव । मूर्च्छया किं मामेवमतिसंधत्से ।

**द्रौपदी**—( सज्ञा लब्ध्वा । ) बन्धेदु णाहो दुज्जोहणरुधिलाद्देण हत्थेण दुस्सासण-विमुक्क मे केसहत्यम् । हञ्जे बुद्धिमदिए, तव पच्चखल्वं एव्व णाहेण पडिण्णादम् । ( कञ्चुकिनमुपेत्य । ) अज्ज, किं संदिट्ठं दाव मे देवेण देवकीणन्दणेण पुणो वि केसबन्धण आरम्भीअदु त्ति । ता उवणेहि मे पुप्फदामाई । विरएहि दाव कवरीम । करोहि भअवदो णाराअणस्स वअणम् । अक्खु सो अलीअ सदिसदि । अहवा किं मए स्रंतताए भणिदम् । अचिरगदं अज्जउत्तं अणुगमिस्सम् । ( युवतिरमुपगम्य । ) महाराज, आदीवअ चिदाम् । तुम वि खत्तधम्म अणुबन्धन्तो एव्व णाहस्स जीविदहरस्स अहिमुहो होहि । अहवा जं दे रोअदि । [ ( सज्ञां

You minded not affection for relatives, [ which up to this time I thought you had ], nor the duty of Ksatriyas, [ which requires them to remain neutral when two warriors fight ], that friendship also, which had grown between your younger brother and Arjuna, was not paid regard to [ by you ]. I grant that your tie of affection may be equal in the case of both your pupils [ namely, Bhīma and Duryodhana ]. But] what attitude is this that you have become thus averse to me, unfortunate as I am ?

20

( *Approaching Draupadī* ) O Pāñcālī get up Let us just share our grief equally ! Why do you thus deceive me by fainting ?

**Draupadī**—( *Recovering consciousness* ) Let my lord tie up, with a hand wet with Duryodhana's blood, the mass of my hair loosened by Duśśāsana ! Dear Buddhimatikā, in your very presence my lord had vowed, ( *Approaching the Chamberlain* ) Worthy Sir, what message, to be sure ( *tāvat*, ) was sent to me by the Lord, the son of Devakī—that the tying of my hair should even again be begun ? Then bring me wreaths of flowers, just arrange my braid, obey the word of the divine Nārāyaṇa ! Not, indeed,



लब्ध्वा ) बध्नातु नाथो दुर्योधनरुधिरार्द्रेण हस्तेन दुःशासनाविमुक्त मे केशहस्तम् । हजे बुद्धिमतिके, तव प्रत्यक्षमेव नाथेन प्रतिज्ञातम् । ( कञ्चुकिन्मुनेत्य । ) आर्य, सदिष्ट तावन्मे देवेन देवकीनन्दनेन पुनरपि केशबन्धनमारभ्यतामिति । तदुपनय मे पुष्पदामानि । विरचय तावत् कवरीम् । कुरु भगवतो नारायणस्य वचनम् । न खलु सोऽलीकं सदिशति । अथवा किं मया सततया भणितम् । अचिरगतमार्यपुत्रमनुगमिष्यामि । ( युधिष्ठिरमुपगम्य । ) महाराज, आदीपय चिताम् । त्वमपि क्षत्रधर्ममनुवर्त्तसेव नाथस्य जीवितहरस्याभिमुखो भव । अथवा यत् ते रोचते । ]

**युधिष्ठिरः**—युक्तमाह पाञ्चाली । कञ्चुकिन्, क्रियतामिय तपस्विनी चितास-  
विभागेन सद्यवेदना । ममापि सज्ज धनुरुपनय । अलमथवा धनुषा ।

तस्यैव देहरुधिरक्षितपाटलाङ्गी-  
मादाय संयति गदामपविध्य चापम् ।  
भ्रातृप्रियेण कृतमद्य यदर्जुनेन  
श्रेयो ममापि हि तदेव कृतं जयेन ॥ २१ ॥

**राक्षसः**—राजन्, रिपुजयविमुखं ते यदि चेतस्तदा यत्र तत्र वा प्राणत्यागं कुरु ।

would he send me a false message Or rather, what has been said by me, tormented [ with grief ] as I am ? I shall follow my lord, who has but just gone ( *Approaching Yudhsthira* ) Your Majesty, kindle the pyre You on your part, while just following the duty of the Ksatriya caste, face [ the man ] who deprived my lord of his life Or rather, do what pleases you !

**Yudhsthira**—Pāñcālī has said the right thing Chamberlain, make the agony of the poor woman bearable by providing her with a pyre To me also bring the bow [ made ] ready [ for use ] Or rather, away with the bow

For ( *hu* ), that alone is better for me also [ to do ], which Arjuna, attached to his brother [ Bhīma ] as he is, did in battle to-day, after flinging away his bow and taking up the mace red all over through being smeared with the blood from just *his* [ that is, Bhīma's ] body No need of victory ! २१

**Demon**—King, if your mind is averse to [ making any attempts of winning ] victory over the enemy, then abandon your life

वृथा तत्र गमनम् ।

कञ्जुकी—धिङ्मुने, राक्षससदृशं हृदयं भवतः ।

राक्षसः—( सभयम् स्वगतम् । ) किं ज्ञातोऽहमनेन । ( प्रकाशम् । ) भोः कञ्जुकिन्, तयोर्गदायां खलु युद्धं प्रवृत्तमर्जुनदुर्योधनयोः । जानामि च तयोर्गदायां भुजसारम् ।

दुःखितस्य पुनरस्य राजर्षेरपरमनिष्ठश्रवणं परिहरन्नेव ब्रवीमि ।

युधिष्ठिरः—( बाष्प विसृजन् । ) साधु महर्षे, साधु । सुस्निग्धमभिहितम् ।

कञ्जुकी—महाराज, किं नाम शोकान्धतया देवेन देवकल्पेनापि प्राकृतेनेव त्यज्यते क्षात्रधर्मः ।

युधिष्ठिरः—आर्यं जयधर,

शक्ष्यामि तौ परिघपीवरबाहुदण्डौ

वित्तेशशक्रपुरदर्शितवीर्यसारी ।

भीमार्जुनौ क्षितितले प्रविचेष्टमानौ

द्रष्टुं तयोश्च निघनेन रिपुं कृतार्थम् ॥ २२ ॥

either here or there [that is at any *other* place] Useless it is to go there

**Chamberlain**—Fie [upon you], sage! Your heart is like [that of] a demon

**Demon**—( *With fear To himself* ) What, am I known by him [in my true colours] ( *Aloud* ) O chamberlain, with maces, indeed has the combat between Arjuna and Suyodhana commenced And I know the strength of arms of both in [wielding] a mace But I say so with a view to avoid another unpleasant [news] being heard by this royal sage, who is [already] afflicted,

**Yudhiṣṭhira**—( *Shedding tears* ) Well [done], great sage, well [done]! Quite lovingly has [this] been said [by you].

**Chamberlain**—Your Majesty, why, pray (*nāma*), is a Kṣatriya's duty, through blindness of grief, being abandoned by Your Majesty, though resembling a god, even as by an ordinary man?

**Yudhiṣṭhira**—Worthy Jayandhara!

Shall I be able to see those Bhīma and Arjuna struggling on the surface of the ground [in the throes of death] and the enemy [triumphant at] having attained his object in their death—[Bhīma and Arjuna] whose club-like arms were massive like a [city's] bolt and who displayed the essence of their valour at the cities of the lord of wealth [that is, Kubera] and Śakra [that is, Indra, respectively] ? 22

अयि पाञ्चालराजतनये, मङ्गुर्नयप्राप्तशोच्यदशे, यथा सदीप्यते पावकस्तथा सहि-  
तावेव बन्धुजनं संभावयावः ।

**द्रौपदी**—अज्ज, करेहि दारुसच्चमम् । पञ्जलीअडु चिदा । तुंवरदि मे हिअअं  
णाधं पेक्खिदुम् । ( सर्वतोऽवलोक्य । ) कहं ण को वि णाधेण विणा महाराअस्स  
वअणं करोदि । हा णाह भीमसेण, तं एव्व एदं राअउलं तुए विरहिदं परिअणो  
वि संपदं परिहरदि । [ आर्य, कुरु दारुसच्चयम् । प्रज्वाल्यता चिता । त्वरते मे  
हृदय नाथ प्रेक्षितुम् । ( सर्वतोऽवलोक्य । ) कथं न कोऽपि नाथेन विना महाराजस्य  
वचन करोति । हा नाथ भीमसेन, तदेवेदं राजकुल त्वया विरहितं परिजनोऽपि साप्रत  
परिहरति । ]

**राक्षसः**—सदृशमिदं भरतकुलवधूनां यत् पत्युरनुमरणम् । R 2.

**युधिष्ठिरः**—महर्षे, न कश्चिच्छृणोति तावदावयोर्वचनम् । तदिन्धनप्रदानेन  
प्रसादः क्रियताम् ।

**राक्षसः**—मुनिजनविरुद्धमिदम् । ( स्वगतम् । ) पूर्णो मे मनोरथः । यावदनुप-  
लक्षितः समिन्धयामि वह्निम् । ( प्रकाशम् । ) राजन्, न शक्नुमो वयमिहैव  
स्थातुम् । ( निष्क्रान्तः । )

O daughter of the Pāñcāla king, [ you ] who are reduced to  
a deplorable condition through my bad morals, as the fire is  
enkindled, so shall we, just in each other's company, honour our  
kinsman [ namely, Bhīmasana ]

**Draupadī**—Worthy Sir, gather up wood Let the pyre be en-  
kindled My heart hastens to see my lord ( *Looking on all sides* )  
How, nobody obeys the word of His Majesty in the absence of  
my lord Alas, my lord ' Bhīmasena, this is the same royal  
family, [ but ] being deprived of you, even the servants are now  
avoiding it !

**Demon**—Proper is this for ladies of the Bharata family that  
they die after their husbands !

**Yudhiṣṭhira**—Great sage, nobody is even listening to our words.  
Therefore, do [ us ] a favour by providing fuel.

**Demon**—This is incompatible with [ the character of ] hermits  
( *To himself* ) My heart's longing is fulfilled Let me then  
( *Aloud* ) enkindle the fire unobserved ( *Aloud* ) King, we are  
not able to stay here only ( *Goes out* )

१ नास्तीदं वाक्य ग-द पुस्तकयोः २ अज्ज एतो तुए विणा महाराओ परिअणेण  
वि परिह्वीअदि । ( अय एष त्वया विना महाराज, परिजनेनापि परिभयते । ) ' ग-द.

**युधिष्ठिरः**—कृष्णे, न कश्चिदस्मद्वचन करोति । भवतु । स्वयमेवाहं दारुसंचयं कृत्वा चितामादीपयामि ।

**द्रौपदी**—तुरवडु तुरवडु महाराजो । [ त्वरता त्वरता महाराजः । ]

( नेपथ्ये कलकलः । )

**द्रौपदी**—( सभयमाकर्ण्य ) महाराज, कस्स वि एसो बलदप्पिदस्स विसमो संखणिग्घोसो सुणीअदि । अवर वि अप्पिअ सुणिडु अत्थि णिब्बन्धो तदो विलम्बीअडु । [ महाराज, कस्पाप्येष बलदर्पितस्य विषमः शङ्खनिर्घोषः श्रूयते । अपरमप्यप्रिय श्रोतुमस्ति निर्बन्धस्ततो विलम्ब्यताम् । ]

**युधिष्ठिरः**—न खलु विलम्ब्यते । उत्तिष्ठ ।

( सर्वे परिक्रामन्ति । )

**युधिष्ठिरः**—अयि पाञ्चालि, अम्बायाः सपत्नीजनस्य च किञ्चित् संदिश्य निवर्तय परिजनम् ।

**द्रौपदी**—महाराज, एम्बाए एव्व सदिसिस्सम् —‘ जो सो बअहिडिम्बकिम्मीर-जडासुरजरासंधविजअमल्लो दे मज्झमपुत्तो सो मम हदासाए पक्खवादेण परलोअं गदो ’ ति । [ महाराज, अम्बायै एव सदेक्ष्यामि—‘ यः स बकाहिडिम्बकिर्भीरजटामु-रजरासंधविजयमल्लस्ते मध्यमपुत्रः स मम हताशायाः पक्षपातेन परलोकं गतः ’ इति । )

**युधिष्ठिरः**—भद्रे बुद्धिमतिके, उच्यतामस्मद्वचनादम्बा ।

**Yudhiṣṭhira**—Kṛsnā, nobody obeys our word Well, I shall myself collect fuel and kindle the pyre

( A noise behind the curtain )

**Draupadī**—( *Listening in terror* ) Your Majesty, here is heard the fearful ( *visama* ) blast of a conch, belonging to some one who is elated with his strength If you [ want to ] persist in hearing another unpleasant [ news ] also, then you may tarry !

**Yudhiṣṭhira**—Not, indeed, am I tarrying ! Get up.

( *All walk about* )

**Yudhiṣṭhira**—Dismiss the servants, having given [ them ] some message [ to be conveyed ] to our mother and to your co-wives.

**Draupadī**—Your Majesty, I shall thus send word to the mother : ‘ He, who was your middle son, the well-known victorious wrestler with Baka, Hidimba, Kirmira, Jātāsura and Jarā-sandha—[ he ] has gone to the other world owing to partiality towards me who am [ so ] wretched !’

**Yudhiṣṭhira**—Good Buddhimatikā, tell mother at our bidding [ thus ] :

येनासि तत्र जतुवेह्मनि दीप्यमाने  
निर्वाहिता सह सुतैर्भुजयोर्बलेन ।

तस्य प्रियस्य बलिनस्तनयस्य पाप-

माख्यामि तेऽम्ब कथयेत् कथमीहगन्य ॥ २३ ॥

आर्य जयंधर, त्वया सहदेवसकाशं गन्तव्यम् । वक्तव्यञ्च तत्रभवान् माद्रेयः  
कनीयान् पाण्डुकुलबृहस्पतिः । सकलकुरुकुलकमलाकरदावानलो युधिष्ठिरः  
परलोकमभिप्रस्थित प्रियमनुजमप्रतिकूल सततमाशंसनीयमसंमूढं व्यसनेऽभ्युदये  
च धृतिमन्तं भवन्तमविरलमालिङ्ग्य शिरसि चाघ्रायेद् प्रार्थयते—

मम हि वयसा दूरेणाल्पः श्रुतेन समो भवान्

कृतसहजया बुद्ध्या ज्येष्ठो मनीषितया गुरुः ।

शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्थये

मयि विलरतां नेयः स्नेहः पितुर्भव वारिदः ॥ २४ ॥

I communicate to you, [O] mother, the evil [tidings]  
of that mighty, dear son [of yours], who, when that house  
of lac was [set] on fire, bore you with your sons [away  
from it], by means of the strength of his arms! How can  
any one else [have the heart to] communicate such [news  
to you]?

23

Worthy Jayandhara, you should go to Sahadeva's vicinity and  
address that venerable younger son of Mādrī, the Brhaspati of  
Pāndu's family [thus] 'Yudhisthira, the forest-conflagration  
to the lotus-pond in the form of the entire Kuru family, while  
about to start for the other world, having closely embraced,  
and smelt on the head, you, who are his dear younger brother,  
never going against [his desires], deserving always to be blessed  
[by him] and losing not your head in adversity as well as in  
prosperity, solicits this [of you]

You are by far my junior in age, [but] my equal in  
learning, my senior in intellect, cultivated as well as  
natural, my preceptor in wisdom. Therefore, folding my  
hands on the head I beseech you 'Lessen your affection to-  
wards me [and] be the offerer of water to our father [by  
continuing to live after me]'

24

भविस्सदि' ति । [ हला बुद्धिमतिके, भण मम वचनेन प्रियसखी सुभद्राम्—'वत्साया उत्तरायाश्चतुर्थो मासो प्रतिपन्नस्य गर्भस्य । तदेन कुलप्रतिष्ठापक सावधानं रक्ष । कदापीतः परलोकगतस्य श्वशुरकुलस्यास्माकमपि सालिलविन्दुदो भविष्यति' इति । ]

युधिष्ठिरः—( सात्तम् । ) भोः कष्टम् ।

शास्वारोधस्थगितवसुधामण्डले मण्डिताशे  
पीनस्कन्धे सुसदृशमहामूलपर्यन्तवन्धे ।  
दग्धे दैवात् सुमहति तरौ तस्य सूक्ष्माङ्गुरेऽस्मि-  
न्नाशाबन्ध कमपि कुरुते छायायार्थी जनोऽयम् ॥ २६ ॥

द्रौपदि, साधयेदानीमध्यवसितम् । ( कञ्चुकिनमवलोक्य । ) आर्यं जयंधर, अस्म-  
च्छरीरेण शापितोऽसि तथापि न गम्यते ।

कञ्चुकी—( साक्रन्दम् । ) हा देव पाण्डो, तव सुतानामजातशत्रुभीमार्जुन-  
नकुलसहदेवानामयु दारुणः परिणामः । हा देवि कुन्ति, भोजराजभवनपताके,  
भ्रातृस्ते तनयेन शौरिगुरुणा इयालेन गाण्डीविन-

family. [ The child to be born ] would some time be the giver of drops of water to the family of our father-in-law and to us also !

Yudhiṣṭhira—( With tears ) Oh, alas !

When a huge tree, that had covered the [ entire ] circle of the earth by means of the profuseness ( *rodhak* ) of its branches, that had beautified the quarters, that possessed a stout trunk and was hemmed in all round by strong roots well worthy of itself, is, through [ the decree of ] Fate, burnt, this person [ namely, Draupadī ], desirous of shade, is fixing some strange hope on this its minute sprout [ that is, Uttarā's foetus ]

26

Draupadī, carry out now what has been determined upon ( *Looking at the Chamberlain* ) Worthy Jayandhara, you are conjured by our body, yet you do not go !

Chamberlain—( With loud cries ) Alas, lord Pāndu, here a dreadful fate has overtaken your sons, Ajātaśatru, Bhīma, Arjuna, Nakula and Sahadeva. Alas, queen Kuntī, the banner of the palace of the Bhoja-king,

By the son of your brother, the elder brother of Śauri, the brother-in-law of the Gāndivā-wielder, the

स्तस्यैवाखिलधार्तराष्ट्रनलिनीव्यालोलने दन्तिनः ।  
 आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा  
 दग्धं त्वत्सुतकाननं ननु मही यस्याश्रयाच्छीतला ॥ २७ ॥  
 ( रुदन्निष्क्रान्तः । )

युधिष्ठिरः—जयंधर जयंधर,—

( प्रविश्य । ) कञ्चुकी—आज्ञापयतु देव ।

युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेतावन्ति भागधेयानि नः । यदि  
 कदाचिद्विजयी स्याद्वत्सोऽर्जुनस्तद्वक्तव्योऽस्मद्वचनाद्भवता ।

हली हेतुः सत्यं भवति मम वत्सस्य निधने  
 तथाप्येष भ्राता सहजसुहृदस्ते मधुरिपोः ।  
 अतः क्रोधः कार्यो न खलु मैयि च प्रेम भवता  
 वनं गच्छेर्मा गाः पुनरकरुणा क्षात्रपदवीम् ॥ २८ ॥

preceptor of that very Vrkodara who proved to be an elephant for shattering away the lotus-plant in the form of all the sons of Dhrtarāstra—by [such] Plough-holder, either in [a fit of] frenzy (*unmatta*), or under [the influence of] intoxication, has been burnt the forest of your sons, through whose support, as you know (*nanu*), the earth rested cool !

27

( Goes out weeping )

**Yudhiṣṭhira**—Jayandhara, Jayandhara

( *Entering* ) **Chamberlain**—May Your Majesty command !

**Yudhiṣṭhira**—I say [this] because it should be said ! Not how-  
 ever would our fortunes extend so far ! If per-chance my dear  
 brother Arjuna would be victorious, he should be addressed by  
 you at our bidding [thus].

It is true that the Plough-holder has been the cause of my dear brother's [that is, Bhīma's] death Yet he is the brother of your natural friend [Kṛṣṇa], the enemy of Madhu. Therefore, you should not, indeed, entertain anger [towards him], as also affection towards me ! Go to a forest, [but] follow not again the ruthless path of the Kṣatriyas !

28

कञ्चुकी—यदाज्ञापयति देवः । ( निष्क्रान्तः । )

युधिष्ठिरः—( अग्निं दृष्ट्वा सहर्षम् । ) कृष्णे, ननूद्धतशिखाहस्ताहूतास्मद्विधव्य-  
सनिजनः समिद्धो भगवान् हुताशनः । तत्रेन्धनीकरोम्यात्मानम् ।

द्रौपदी—पसीदतु पसीदतु महाराओ इमिणा अपच्छिमेण पणएण ।। अह दाव  
अग्गदो पविसामि [ प्रसीदतु प्रसीदतु महाराजोऽनेनापश्चिमेन प्रणयेन । अह ताव-  
दग्रतः प्रविशामि । ]

युधिष्ठिरः—सहितावेवाभ्युदयमुपभोक्ष्यावहे ।

चेटी—हा भववन्तो लोअवाला, परिताअह परिताअह । एसो वखु सोमवं-  
सराएसी राअसूअसंतप्पिदहव्ववाहो खण्डवसंतप्पिदहुदवहस्स किरीडिणो जेठो  
भादा सुग्गहीदणामहेओ महाराअजुहिट्टिरो । एसा वि पाञ्चालराअतणआ देवी  
वेदिमज्झसंभवा जणणसेणी । दुवे वि णिक्करुणजलणस्स प्पवेसेण इन्धणीहोन्ति ।  
कधं ण को वि परिताअदि ( तयोरग्रतः पतित्वा । ) किं ववसिदं देवीए देवेण अ ।  
[ हा भगवन्तो लोकपालाः, परित्रायध्व परित्रायध्वम् । एष खलु सोमवंशराजर्षी राज-  
सूयसंतर्पितहव्यवाहः खण्डवसंतर्पितहुतवहस्य किरीटिनो ज्येष्ठो भ्राता सुगृहीतनाम-

Chamberlain—As Your Majesty commands ( Goes out )

Yudhiṣṭhira—( Looking at the fire With joy ) Kṛsnā, just see  
( namu ), the divine fire is enkindled, inviting with its hands of  
rising flames afflicted people like us. Therein I make fuel  
of myself

Draupadī—May Your Majesty be pleased, be pleased, to grant  
this ( lit with this ) last request Let me just enter the fire first

Yudhiṣṭhira—Let us enjoy the good fortune just in each other's  
company

Maid—Alas, divine guardians of quarters, save, [ oh ] save Here,  
indeed, His Majesty Yr̥dhīsthira, a royal sage of the lunar race,  
who had gratified the fire by [performing] the Rājasūya sacrifice,  
who is the eldest brother of Kṛit̥in that satisfied the fire by  
[offering him] the Khāṇḍava forest and whose name it is  
meritorious to utter, here also Queen Yājñaseni, the daughter of  
the Pāṇcāla king, who sprang from the middle of the sacrificial  
altar;—even both [ of these ] are becoming fuel to the ruthless  
fire by entering it! Therefore, save, Worthy Sirs, save! How,



धेयो महाराजयुधिष्ठिरः । एषापि पाञ्चालराजतनया देवी वेदिमध्यसभवा याज्ञसेनी ।  
 द्वावपि निष्करुणज्वलनस्य प्रवेशेनेन्धनीभवतः । तत् परित्रायध्वमार्याः, परित्रायध्वम् ।  
 कथं न कोऽपि परित्रायते । ( तयोरग्रतः पतित्वा । ) किं व्यवसितं देव्या देवेन च । ]  
**युधिष्ठिरः**—अयि बुद्धिमतिके, यद्वत्सलेन प्रियानुजेन विना सदृशं तत् । उत्ति-  
 श्छोत्तिष्ठ भद्रे, उदकमुपानय ।

( चेटी तथा करोति । )

**युधिष्ठिरः**—( पादौ प्रक्षाल्योपस्पृश्य च । ) एष तावत् सलिलाञ्जलिर्गद्वेयाय  
 भीष्माय गुरवे प्रपितामहाय शान्तनवे । अयमपि पितामहाय विचित्रवीर्याय ।  
 ( सल्लभम् ) तातस्याधुनावसरः । अयं तावत् स्वर्गस्थिताय सुगृहीतनाम्ने पित्रे पाण्डवे ।

अद्यप्रभृति वारीदमस्मत्तो दुर्लभ पुनः ।

तात माद्यम्बया सार्धं मया दत्तं निपीयताम् ॥ २९ ॥

एतज्जलं जलजनीलविलोचनाय ।

भीमार्थं भोस्तव ममाप्याविभक्तमस्तु ।

एकं क्षणं विरम वत्स पिपासितोऽपि

nobody is coming to the rescue' ( *Falling in front of them* )  
 What has been commenced by the Queen and Your Majesty ?

**Yudhiṣṭhira**—O Buddhimatikā, [I have commenced] what is  
 proper in the bereavement of an affectionate, dear young brother  
 Get up, get up, good woman, bring me [some] water

( *The maid does so* )

**Yudhiṣṭhira**—( *Having washed his feet and sipped water* ) This  
 cavity-ful of water [I] first [offer] to the worthy ( *guruḥ* )  
 Bhīṣma, the son of Gangā and Santanu, our great-grand-father.  
 This also [I offer] to our grand-father, Vicitravīrya ( *With*  
*tears* ) Now is the turn of our father ! This again to father  
 Pāṇdu, of meritorious name, who is [now] residing in heaven.

From to-day, this water would be difficult [for you] to  
 obtain from us ! [O] father, let [it] be drunk [by you] in  
 company with mother Mādri, as it is by me offered ! **29**

This water [I offer] to Bhīma, of eyes dark like a  
 [blue] lotus O let it remain undivided [to be presently  
 drunk jointly] by you [Bhīma], and also by me. Wait for

॥ पातुं त्वया सह जवादयमागतोऽस्मि ॥ ३० ॥

अथवा सुक्षत्रियाणां गतिमुपगतं वत्समहमुपगतोऽप्यकृती दृष्टुम् । वत्स भीमसेन,  
मया पतिं पतिं तदनु भवताम्बास्तनयुग  
मदुच्छिष्टैर्वृत्ति जनयसि रसैर्वत्सलतया ।  
वितानेष्वप्येवं तव मम च सोमे विधिरभू-  
न्निवापाम्भः पूर्वं पिबसि कथमेवं त्वमधुना ॥ ३१ ॥

कृष्णे, त्वमपि देहि सलिलाञ्जलिम् ।

द्रौपदी—हञ्जे बुद्धिमदिष्ट, उवणेहि मे सलिलम् । [ हञ्जे बुद्धिमतिके, उपनय मे-  
सलिलम् । ]

( चेटी तथा करोति । )

द्रौपदी—( उपसृत्य जलाञ्जलि पूरयित्वा । ) महाराज, कस्स सलिलं देहि ।  
[ महाराज, कस्य सलिलं ददामि । ]

युधिष्ठिरः—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिवम् ।

one moment, dear brother, though thirsty Here I come  
with speed to drink it in your company ! 30

Or rather, I would not be blessed enough to see my dear  
brother, though I followed him, [my brother] who must have  
reached a place reserved for excellent Ksatriyas Dear brother  
Bhīmasena,

I [first] sucked mother's pair of breasts, after that you  
sucked [it] Out of affection [for me] you used to make  
your living by means of liquids that remained after I had  
partaken of them Even in sacrifices such was the proce-  
dure between you and me in [the matter of drinking] Soma.  
[But] how, now, do you thus drink the funeral water first ? 31  
Kṛṣṇā, you also give a cavity-ful of water.

Draupadī—Dear Buddhimatikā, bring me water  
( The maid does so )

Draupadī—( Approaching and filling the cavity, formed by  
joining her two hands, with water ) Your Majesty, to whom shall  
I offer water ?

Yudhiṣṭhira—

To him offer the water, [O] Kṛṣṇā, who, as he was depart-

अम्बापि येन गान्धाऱ्या रुदितेषु सखीकृता ॥ ३२ ॥

द्रौपदी—णाह भीमसेन, परिअणोवणीदि उदअ सग्गदस्स दे पादोदअं भोडु ।  
[ नाथ भीमसेन, परिजनोपनीतमुदकं स्वर्गगतस्य ते पादोदकं भवतु । ]

युधिष्ठिरः—फाल्गुनाग्रज,

असमाप्तप्रतिज्ञेऽपि याते त्वयि महाभुजे ।

मुक्तकेश्यैव दत्तस्ते प्रियया सलिलाञ्जलिः ॥ ३३ ॥

द्रौपदी—उट्टेहि महाराज, दूर गच्छदि दे भादा । [ उत्तिष्ठ महाराज, दूर गच्छति ते भ्राता । ]

युधिष्ठिरः—( दक्षिणाक्षिस्पन्दनं सूचयित्वा । ) पाश्चालि, निमित्तानि मे कथयन्ति  
संभावयिष्यसि व्रकोदरमिति ।

द्रौपदी—महाराज, सुणिमित्तं भोडु । [ महाराज, सुनिमित्तं भवतु । ]

( नेपथ्ये कलकलम् । )

( प्रविश्य सभ्रान्तम् । ) कञ्चुकी—परित्रायतां परित्रायता महागजः । एष खलु

ing for heaven, made even our mother a companion of  
‡Gāndhārī in lamentations !

32

Draupadī—My lord Bhīmasena, let this water offered by a servant, serve as the water for [washing] feet to you who are in heaven !

Yudhiṣṭhira—Elder brother of Phālguna,

You of long arms, having gone away, though your  
vow was [yet] unfulfilled, a cavity-ful of water is offered  
you by your beloved even with her hair [still] loose !

33

Draupadī—Get up, Your Majesty ! Your brother is going ahead

Yudhiṣṭhira—( *Gesticulating the throbbing of the right eye* )  
Pāñcālī, [good] omens proclaim to me that you will [soon]  
honour Vrkodara [by going near him]

Draupadī—Your Majesty, may it turn out to be an auspicious omen !

( *A noise behind the curtain* )

( *Entering in excitement* ) Chamberlain—May Your Majesty  
protect, [oh] protect Here indeed, the wicked-souled wretch of

दुरात्मा कौरवापसद्. क्षतजाभिषेकपाटलिताम्बरशरीरः समुल्लितदिग्धभीषणगदाश  
निरुद्यतकालदण्ड इव कृतान्तोऽत्रभवती पाञ्चालराजनयामितस्ततः परिमार्गमाण  
इत एवाभिवर्तते ।

युधिष्ठिरः—हा दैव, ते निर्णयो जातः । हा गाण्डीवधन्वन् । ( मुह्यति । )

द्रौपदी—हा अज्जउत्त, हा मम सअंवरसअंगाहड्डुल्लिद, पिअ भादुअं सभावसि  
ण उण महाराअं इम दासजणं अ । [ हा आर्यपुत्र, हा मम स्वयवरस्वयग्राहदुल्लित,  
प्रिय भ्रातरं सभावयसि । न पुनर्महाराजमिम दासजन च । ] ( मोहमुपगता । )

युधिष्ठिरः—हा वत्स सव्यसाचिन्, हा त्रिलोचनाङ्गनिष्पेषमल्ल, हा निवातकव-  
चोद्धरणनिष्कण्टकीकृतामरलोक, बदर्याश्रममुनिद्वितीयतापस, हा द्रोणाचार्य-  
प्रियशिष्य, हा अस्त्रशिक्षाबलपरितोषितगाङ्गेय, हा राधेयकुलकमलिनीप्रालेयवर्ष,  
हा गन्धर्वनिर्वासितदुर्योधन, हा पाण्डवकुलकमलिनीराजहंस,

a Kaurava, with his garment and body reddened on account of  
a bath in blood and with his bloody (lit smeared) dreadful  
mace upraised, [looking] like [the god of] Death [himself]  
with his destructive club up-lifted, is advancing even here,  
searching for the Pāñcāla princess here and there

Yudhiṣṭhira—Ah, Fate, your decision is declared! Alas, [O  
you] who wielded the Gāndīva as your bow' ( *Faints* )

Draupadī—Alas, my lord, alas, [you] who were so much humoured  
by me by means of voluntary acceptance [as my husband] at  
the ceremony of my personal choice [of husband], you honour  
your dear brother [Bhīmasena, by following him], but not  
His Majesty and this your servant [namely, myself]'  
( *Loses consciousness* )

Yudhiṣṭhira—Alas, my dear brother, Savyasācin, alas, wrestler  
who pounded the body of the three-eyed [god viz Siva], alas,  
[you] who cleared the world of immortals of all enemies  
(lit. thorns) by exterminating the Nivātakavacas, alas, [you]  
who are the second ascetic from among the two sages [practis-  
ing penance] at the Badarī-hermitage, alas, [you] the beloved  
pupil of Droṇācārya, alas, [you] who pleased the son of Gangā  
[that is, Bhīma] by means of your proficiency in the training  
in missiles, alas, [you who proved to be] the shower of snow to  
the lotus-plant in the form of the family of the son of Rādhā  
[that is, Karna], alas, [you] who rescued Duryodhana from the  
Gandharvas, alas, [you] who were the royal swan in the lotus-  
pond in the form of the family of the Pāndavas,

तां वत्सलामनभिवाद्य विनीतमम्बा  
 गाढं च मामनुपगुह्य मयाप्यनुक्तः ।  
 एतां स्वयंवरवधूं दयितामदृष्ट्वा  
 दीर्घप्रवासमयि तात कथं गतोऽसि ॥ ३४ ॥ ( मोहमुपगतः । )

कञ्चुकी—भोः कष्टम् । एष कौरवाधमो यथेष्टमित एवाभिवर्तते । सर्वथा संप्रत्यय-  
 मेव कालोचितः । प्रतीकारः । चितासमीपमुपनयाम्यत्रभवती पाञ्चालराजतनयाम् ।  
 अहमप्येवमेवानुगच्छामि । ( चेटी प्रति । ) भद्रे, त्वमपि देव्या भ्रातरं धृष्टद्युम्न  
 नकुलसहदेवौ वाऽवाप्नुहि । अथ वा एवमवस्थिते महाराजेऽस्तमितयोर्भीमार्जुनयोः  
 कुतोऽत्र परित्राणाशा ।

चेटी—परित्ताहअ परित्ताहअ अज्जा । [ परित्रायध्व परित्रायध्वमार्याः । ]

( नेपथ्ये । कलकलानन्तरम् )

भो भोः, समन्तपञ्चकसचारिणः क्षतजासवमत्तयक्षराक्षसपिशाचगुध्रजम्बूकवाय-

Without having bowed respectfully to that affectionate  
 mother [ of ours ], without having embraced me closely  
 and while [ yet ] unaddressed [ any words or fare-well ]  
 by even me, and without having seen this beloved, your  
 bride in her personal choice [ of husband ], how is it, dear  
 brother, that you have started on [ this ] long journey? 34

( Faints away )

Chamberlain—Oh alas! This wretch of a Kaurava is advancing  
 even here exactly as it pleases him ( *yathestam* ) This alone is  
 by all means the remedy suitable for the occasion now I shall  
 take her ladyship, the Pāñcāla princess in the vicinity of the  
 pyre I also shall follow them just in this way ( *To the maid* )  
 Good girl, you also go to the Queen's brother, Dhṛstadyumna, or  
 to Nakula and Sahadeva [ for protection ] Or rather, while His  
 Majesty is reduced to this condition and when Bhīma and  
 Arjuna have ceased to exist, whence can there be [ any ] hope of  
 protection here?

Maid—Save, [ oh ] save, worthy Sirs !

( Behind the curtain After a noise )

O you, thinned fighting people, wandering about the  
 Samantapañcaka and densely mixed ( *bhūyistha* ) with the  
 Yaksas, demons, goblins, vultures, jackals and crows [ all ] in-

सभूयिष्ठा विरलयोधपुरुषाः, कृतमस्मद्दर्शनत्रासेन । कथयत कस्मिन्नुद्देशे याज्ञसेनी  
संनिहिता । कथयाम्युपलक्षणं तस्याः ।

ऊरुं करेण परिघट्टयतः सलीलं

दुर्योधनस्य पुरतोऽपहृताम्बरा या ।

दुःशासनेन कचकर्षणाभिन्नमौलिः

सा द्रौपदी कथयत क पुनः प्रदेशे ॥ ३५ ॥

**कञ्चुकी**—हा देवि यज्ञवेदिसंभवे, परिभूयसे संप्रत्यनाथा कुरुकुलकुलद्वेने । **R.**

**युधिष्ठिरः**—(सहसोत्थाय ।) पाञ्चालि, न भेतव्यं न भेतव्यम् । (ससंभ्रमम् ।)

क. कोऽत्र भोः । सनिषद्ग मे धनुरुपनय । दुरात्मन् दुर्योधनहतक, आगच्छागच्छ ।  
अपनयामि ते गदाकौशलसंभृत भुजदर्प शिलीमुखासारेण । अन्यच्च रे  
कुरुकुलाङ्गार,

प्रियमनुजमपश्यंस्त जरासंधशैत्रुं

कुपितहरकिरातद्वेषिणं त च वत्सम् ।

toxicated with the beverage of blood, enough of being distressed  
at our sight Tell [me] in which region Yājñaseni is present.  
I tell you her characteristic mark

[She], who was deprived of her garment in the pre-  
sence of Duryodhana while he was sportively patting his  
thigh with his hand, and whose braid was dishevelled by  
Duśśāsana as he dragged her by the hair—tell [me], then  
(*punah*), in which region that Draupadī is! 35

**Chamberlain**—Alas, Queen born of the sacrificial altar, having  
no protector you will now be insulted by this stain on the  
Kuru-family<sup>1</sup>

**Yudhiṣṭhira**—(*Getting up all at once*) Pāñcālī, be not afraid !  
(*With excitement*) Holloa, who is here, who ? Bring my bow  
with the quiver [You] wicked-souled, accursed Duryodhana,  
come on, come on I shall remove your pride of [the strength of]  
arms, augmented by skill in [the use of] the mace, by means  
of a shower of sharp arrows And, moreover, O charcoal [that is,  
dark spot] to the Kuru-family !

Not seeing that beloved younger brother, the killer of  
Jarāsandha, and that [other] dear brother, the enemy of the

१ 'ऊरू' ग-ङ् २ 'दुःशासनस्य करकर्षणभिन्नमौलि.' ग-ङ्. ३ 'मलम्' ज.

त्वमिव कठिनचेताः प्राणितुं नास्मि शक्तो  
 न तु पुनरपहर्तुं बाणवर्षैस्तवासून् ॥ ३६ ॥  
 ( ततः प्रविशति गदापाणिः क्षतजसिक्तसर्वाङ्गो भीमसेनः । )

भीमसेन —ननु भोः समन्तपञ्चकसचारिणः सैनिकाः, कोऽयमावेगः ।  
 रक्षो नाहं न भूतं रिपुरुधिरजलाह्लादिताङ्गः प्रकाम  
 निस्तीर्णोरुप्रतिज्ञाजलनिविगहनः क्रोधनः क्षत्रियोऽस्मि ।  
 भो भो राजन्यवीराः समरशिखिशिखादग्धशेषाः कृत व-  
 स्रासेनानेन लीनैर्हतकरितुरगान्तर्हितैरास्यते किम् ॥ ३७ ॥

कथयन्तु भवन्तः कस्मिन्नुद्देशे पाञ्चाली तिष्ठति ।

द्रौपदी—( लब्धवस्रज्ञा । ) परितापदुःखपरितापदुःखमहाराओ । [ परित्रायता परि-  
 त्रायता महाराजः । ]

enraged hunter in the form of Hara, I am not able, like you,  
 who are [so] hard-hearted, to [continue to] live, but not  
 [that I am not able] to deprive you of your life with  
 showers of arrows !

36

(Then enters Bhīmasena, mace in hand, with all limbs smeared  
 with blood)

**Bhīmasena**—Why, you soldiers wandering about the Samanta-  
 pañcaka, what [means] this excitement ?

I am neither a demon, nor a ghost [But] I am [only]  
 a passionate Ksatriya, whose limbs are thoroughly cooled  
 by the water in the form of his enemy's blood and who  
 has [now] completely ( *nir* ) crossed over the vast ( *gahana* )  
 ocean of his great vow O you princely warriors, survi-  
 vors of those that were burnt in the flames of the fire of  
 war, away with this distress of yours Why do you lie  
 crouchingly, screened by [the bodies of the] elephants and  
 horses slain ?

37

May you tell [me] in which region Pāñcālī is staying ?

**Draupadī**—May Your Majesty protect [me], protect [me] !

**Chamberlain**—My Queen, daughter-in-law of Pāndu, get up, get  
 up Now, quick entrance into the pyre itself is better [for you].

कञ्जुकी—देवि पाण्डुस्नुषे, उत्तिष्ठोत्तिष्ठ । संप्रति झटिति चिताप्रवेश एव श्रेयान् ।

द्रौपदी—( सहस्रोत्थाय ) कह ण सभावेमि अज्जवि चिदासमीवम् । [ कथं न संभावयाम्यद्यापि चितासमीपम् । ]

युधिष्ठिरः—क. कोऽत्र भोः । सनिषङ्गं धनुरुपनय । कथं न कश्चित् परिजनः । भवतु । बाह्ययुद्धेनैव दुरात्मानं गाढमालिङ्ग्य ज्वलनमभिपातयामि । ( परिकरं बध्नाति । )

कञ्जुकी—देवि पाण्डुस्नुषे, सयम्यन्तामिदानीं नयनपथावरोधिनो दुःशासना वक्त्रा मूर्धजाः । अस्तामिता संप्रति प्रतीकाराश्च । द्रुतं चितासमीपं संभावय ।

युधिष्ठिरः—कृष्णे, न खल्वनिहते तस्मिन् दुरात्मनि दुर्योधने संहर्तव्याः केशाः ।

भीमसेनः—पाञ्चालि, न खलु मयि जीवति संहर्तव्या दुःशासनविलुलिता वेणिरात्मपाणिना । तिष्ठतु तिष्ठतु । स्वयमेवाह सहस्रामि ।

( द्रौपदी भयादपसर्पति । )

भीमसेनः—तिष्ठ तिष्ठ भीरु, काधुना गम्यते । ( केशेषु ग्रहीतुमिच्छति । )

**Draupadī**—( *Rising at once* ) How is it that I yet do not honour the vicinity of the pyre [ by going there ] ?

**Yudhisṭhira**—Holloa, who is here, who ? Bring the bow along with the quiver How, none of the attendants is here ! Well ! Having closely pressed the villain in a fight with arms, I shall throw him into the fire ( *Grabs up his bows* )

**Chamberlain**—My Queen, daughter-in-law of Pāṇḍu, let your hair, which were [ formerly ] pulled by Dussāsana, be now tied up, as they are obstructing the vision of your eyes ! The hope of retaliation has now vanished ! Quickly proceed to the vicinity of the pyre

**Yudhisṭhira**—Kṛsnā, not, indeed, should your hair be tied up when that villain Duryodhana is not [ yet ] killed

**Bhīmasena**—Pāñcālī, not, indeed, should the braid, disordered by Dussāsana be tied up by your own hand, while I am alive. Let it be [ as it is ], let it be I shall myself personally tie it up.

( *Draupadī moves away in terror* )

**Bhīmasena**—Stay, [ oh ] stay, [ you ] timid woman, where are you going now ? ( *Desires to grasp her by her hair* )



भीमसेनः—निहतसकलरिपुपक्षे त्वयि नराधिपे, जीवति भीमोऽर्जुनश्च ।

युधिष्ठिरः—( पुनर्गर्दमालिङ्ग्य । ) तात भीम,

रिपोस्तां तावन्निधनमिदमाग्न्याहि शतश

प्रियो भ्राता सत्य त्वमसि मम योऽसौ बकरिपु ।

भीमसेनः—आर्य, सोऽहम् ।

युधिष्ठिरः—

जरासंधस्योरःसरसि रुविरासात्सलिले

तटाघातक्रीडाललितमकरः संयति भवान् ॥ ४० ॥

भीमसेनः—आर्य, स एवाहम् । तन्मुखतु मामार्य. क्षणमेकम् ।

युधिष्ठिरः—किमपरमवशिष्टम् ।

भीमसेनः—सुमहदवशिष्टम् । सयच्छामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्ट केशहस्तम् ।

युधिष्ठिरः—गच्छतु भवान् । अनुभवतु तपस्विनी वेणीसंहारमहोत्सवम् ।

**Bhīmasena**—When you have become King with the party of all your enemies killed, Bhīma lives and Arjuna also

**Yudhiṣṭhira**—( *Again embracing him closely* ) Dear Bhīma!

Let alone the destruction of the enemy for a while ( *tāvat* )

Tell me this a hundred times Are you really my dear brother, he, who was the killer of Baka ?

40 a b

**Bhīmasena**—My noble brother, I am he !

Are you [ really the same who ] in [ one ] battle [ proved to be ] the crocodile, wanton ( *lalita* ) in the sport of dashing against the banks, in the lake of Jarāsandha's chest, where water was [ supplied by ] a stream of blood ?

40 c d

**Bhīmasena**—Noble brother, I am the same May, then, my noble brother release me for one moment

**Yudhiṣṭhira**—What else has remained [ to be yet done ] ?

**Bhīmasena**—A very great thing has remained ! I shall just tie up Pāñcālī's mass of hair, which was [ formerly ] pulled by Duśśāsana, with this hand [ of mine ] which is wet with Suyodhana's blood !

**Yudhiṣṭhira**—May you go ! Let the poor woman experience the tying of her hair !

**भीमसेनः**—( द्रौपदीमुपसृत्य । ) देवि पाञ्चालराजतनये, दिष्ट्या वर्षसे रिपुकुल-  
अयेण । अलमलमेवंविध मामालोक्य त्रासेन ।

कृष्टा येनासि राज्ञा सदसि वृषशुना तेन दुःशासनेन  
स्त्यानान्येतानि तस्य स्पृश मम करयोः पीतशेषाण्यमृञ्चि ।  
कान्ते राज्ञः कुरूणामपि रुधिरमिदं मद्गदाचूर्णितोरो-  
रैद्वेष्वङ्गेषु सक्तं तव पैरिभवजस्यानलस्योपशान्त्यै ॥ ४१ ॥

बुद्धिमतिके, क सा भानुमती योपहसति पाण्डवदारान् । भवति यज्ञवेदिसंभवे,-  
द्रौपदी—आणवेडु णाहो । [ आज्ञापयतु नाथ । ]

**भीमसेनः**—स्मरति भवती यत्तन्मयोक्तम् । ( ' यञ्चद्भुज-' ( १।२१ ) इत्यादि  
पठति । )

**द्रौपदी**—णाहं, ण केवलं सुमरामि । अणुहवामि अ णाहस्स प्पसादेण । [ नाथ,  
न केवल स्मरामि । अनुभवामि च नाथस्य प्रसादेन । ]

**भीमसेनः**—( वेणीमवधूय ) भवति, सयम्यतामिदानीं धार्तराष्ट्रकुलकालरात्रिर्दः  
शासनविललितेयं वेणी ।

**Bhīmasena**—My Queen, princess of Pāñcāla, you are happily  
to be congratulated upon the destruction of our enemy's family  
Away, away, [then] with distress at seeing me in this condition '

Touch this coagulated blood on my hands, the remnant  
of what I have drunk, of that notorious ( *tena* ) Duśśāsana,  
the brute of a man, by whom you were [formerly] dragged  
in the assembly of kings Here, my beloved, is also  
the blood of the king of the Kurus, whose thighs were  
pounded by my mace, sticking to every limb [of mine]  
in order to extinguish the fire, arising from your insult. 41

Buddhimatikā, where is that Bhānumatī, who mocks at the  
wife of the Pāndavas? Honoured [Draupadī], sprung from  
sacrificial altar!

**Draupadī**—May my lord command.

**Bhīmasena**—Does your ladyship remember what I said?  
( *Recites 1 21 ' Bhīma will decorate etc '* )

**Draupadī**—My lord, not only do I remember [ it ], but am also  
( *ca* ) experiencing [ it ] though my lord's favour!

**Bhīmasena**—( *Shaking her braid* ) Honoured lady, let this braid,  
dishevelled by Duśśāsana [ which proved to be ] the night of

१ 'मनिसरसामिदं' ज. २ 'रङ्गेऽङ्गेऽसृद् निषक्तं' ज ३ 'रिपुजनितस्यान०' ज.

द्रौपदी—णाह, विसुमरिद्विह्नि एदं वावारम् । णाहस्स प्पसादेण पुणो वि सिक्खि-  
स्सन् । [ नाथ, विस्मृतास्म्येत व्यापारम् । नाथस्य प्रसादेन पुनरपि शिक्षिष्ये । ]

( भीमसेनो वेणी बन्धाति । )

( नेपथ्ये । ) महासमरानलदग्धशेषाय स्वस्ति भवतु राजन्यकुलाय ।

क्रोधान्धैर्यस्य मोक्षात् क्षतनरपतिभिः पाण्डुपुत्रैः कृतानि

प्रत्याशं मुक्तकेशान्यतुल्लभुजबलैः पार्थिवान्तपुराणि ।

कृष्णायाः केशपाशः कुपितयमसखो धूमकेतुः कुरूणा

सोऽयं बद्धः प्रजानां विरमतु निधनं स्वस्ति राज्ञां कुलेभ्यः ॥४२॥

युधिष्ठिरः—देवि एष ते मुर्धजानां संहारोऽभिनन्दितो नभस्तलचारिणा सिद्धजनेन।

( ततः प्रविशत. कृष्णार्जुनौ । )

कृष्णः—( युधिष्ठिरमुपगम्य । ) विजयतां निहतसकलारातिमण्डलः सानुजो  
युधिष्ठिरः ।

destruction to the family of Dhrtarāstra's sons, be now tied up  
Draupadi—My lord, I have forgotten this business I shall learn  
it even again though my lord's favour

( Bhīmasena ties up her braid of hair )

( Behind the curtain ) May happiness attend the princely families  
that have remained from being burnt in the fire of the great war.

Here is tied Kṛṣṇā's mass of hair, the friend of enraged  
Yama and the [portentous] comet to the Kurus—[the mass  
of hair] through whose unloosening the sons of Pāṇdu, of  
matchless strength of arms, being blinded with rage, slew  
[numerous] kings and forced in every quarter [ladies in]  
royal harems to unloosen their hair ! Let [therefore] the  
destruction of subjects [now] cease May happiness attend  
the families of kings !

42

Yudhiṣṭhira—My Queen, here the tying of your hair is  
greeted by the Siddha-folk, moving along the expanse of the sky.

( Then enter Kṛṣṇa and Arjuna )

Kṛṣṇa—( Approaching Yudhiṣṭhira ) May victory attend Yudhi-  
sthira, in company with his younger brothers—[ Yudhiṣṭhira ]  
who has the group of all his enemies killed !

— १ ' चेटी ' ग-द २ ' कुरनरपतिभिः ' ग-द ३ ' अन्यनुदिनमधुना ' ज-४  
' दिष्ट्या ' ज

अर्जुनः—जयत्वार्यः ।

युधिष्ठिरः—( विलोक्य । ) अये भगवान् पुण्डरीकाक्षो वत्सश्च किरीटी । भगवन् अभिवादये । ( किरीटिन प्रति ) एहि एहि वत्स । ( अर्जुनः प्रणमति । )

युधिष्ठिरः—( वासुदेव प्रति ) देव, कुतस्तस्य विजयादन्यद्यस्य भगवान् पुराण-पुरुषो नारायणः स्वयं मङ्गलान्याशास्ते ।

! कृतगुरुमहदादिक्षोभसंभूतमूति  
गुणिनमुदयनाशस्थानहेतुं प्रजानाम् ।  
अजममरमचिन्त्यं चिन्तयित्वापि न त्वा  
॥ भवति जैगति दुःखी कि पुनर्देव दृष्ट्वा ॥ ४३ ॥

( अर्जुनमालिङ्ग्य । ) वत्स, परिष्वजस्व माम् ।

कृष्णः—महाराज युधिष्ठिर,

Arjuna—May victory attend my noble brother !

Yudhisṭhira—( *Observing* ) Oh, [ here have arrived ] the divine Lotus-eyed [ Lord ] and my dear brother Kiritin ! Divine [ Lord ], I bow to you ! ( *To Kiritin* ) Come on, come on, my dear brother.

( *Arjuna bows* )

Yudhisṭhira—( *To Vāsudeva* ) Lord, whence can there arise anything else than victory to him whom the divine ancient Man, Nārāyaṇa, blesses with auspicious things ?

In this world, [ O ] God, [ a person ] feels not misery after even contemplating you, what, then, after [ actually ] seeing [ you, as I have done ]—[ you ] whose form springs from the disturbance of [ that primordial matter viz Prakṛti ], which gives rise to evolved products [ such as ] the great Mahat and others, who, as characterised by the [ three ] qualities, are the cause of the creation, destruction and sustentation of [ all ] created beings and who are unborn, immortal and inconceivable !

43

( *Embracing Arjuna* ) Dear brother, embrace me

Kṛṣṇa—Your Majesty Yudhisṭhira,

व्यासोऽयं भगवानमी च मुनयो वाल्मीकिरामादयो  
 धृष्टद्युम्नमुखाश्च सैन्यपतयो माद्रीसुताधिष्ठिताः ।  
 प्राप्ता मागधमत्स्ययादवकुलैराज्ञाविधेयैः समं  
 स्कन्धोत्तम्भिततीर्थवारिकलशा राज्याभिषेकाय ते ॥ ४४ ॥

अहमपि चार्वाकेण रक्षसा व्याकुलीकृतं भवन्तमुपलभ्यार्जुनेन सह त्वरिततरंगमायातः।

युधिष्ठिरः—कथं चार्वाकेण रक्षसा वयमेवं विप्रलब्धाः।

भीमसेनः—( सरोषम् । ) क्वासौ धार्तराष्ट्रसखो राक्षसः पुण्यजनापसद्रो येनार्यस्य महान्श्चित्तविभ्रमः कृतः।

कृष्णः—निगृहीतः स दुरात्मा नकुलेन । तत् कथय महाराज, किमस्मात् परं समीहितं संपादयामि ।

Here have arrived for your coronation, the divine Vyāsa and the sages, Vālmiki [Parasu-] Rāma and others, and the commanders of the army, headed by Dhṛstadyumna and led by the sons of Mādri, along with the obedient-to-command families of the Māgadhas, Matsyas and Yādavas, carrying on their shoulders pitchers of water from holy places 44

And I also came along with great haste in Arjuna's company, on learning that you have been put in distress by the demon Cārvaka

Yudhiṣṭhira—How, [ it is strange ] we were thus deluded by the demon Cārvaka !

Bhīmasena—Where is that demon, the friend of the son of Dhṛtarāstra, wretch of a holy man, who created great distraction of mind in my noble brother ?

Kṛṣṇa—That villain has been seized by Nakula. Then tell [ me ], Your Majesty, what desire [ of yours ], further than this shall I accomplish

१ अस्य श्लोकस्य स्थाने ' एते खलु भगवन्तो व्यासवाल्मीकिजामदग्न्यजाबालिप्रभृतयो महर्षयः कल्पिताभिषेकमङ्गला नकुलसहदेवसात्यकिप्रमुखाश्च सेनापतयो यादवमत्स्यमागधकुलसंभवाश्च राजकुमाराः स्कन्धोत्तम्भिततीर्थवारिकलशास्तवाभिषेकं धारयन्ति ' इति गद्यमायाति लोचनविषय ग-ङ्गा पुस्तकयोः

युधिष्ठिरः—न किञ्चिन्न ददाति भगवान् प्रसन्नः । अहं तु पुरुषसाधारणया बुद्ध्या संतुष्यामि । न खल्वतः परमभ्यर्थयितुं क्षमः । पश्यतु देवः ।

॥ क्रोधान्धैः सकलं हतं रिपुकुलं पञ्चाक्षतास्ते वयं  
पाञ्चाल्या मम दुर्नयोपजनितस्तीर्णो निकारार्णवः ।  
त्वं देवः पुरुषोत्तमः सुकृतिनं मामाहतो भाषसे  
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम् ॥ ४५ ॥

तथापि प्रीतश्चेद्भगवांस्तदिदमस्तु ।

( भरतवाक्यम् । )

॥ अकृपणमरुकृश्रान्तं जीव्याज्जनः पुरुषायुषं  
भवतु च भवद्भक्तिर्द्वैतं विना पुरुषोत्तम ।

**Yudhisthira**—There is nothing which the divine Lord does not grant, when [ he is ] pleased As for myself, I am satisfied, [ characterised as I am ] with an understanding which is common to [ all ] men' Indeed I am not able to request for anything further May the Lord [ just ] see

The entire family of the enemies has been killed by [ us, being ] blinded with anger, while we five have continued to be the same, unscathed The ocean of humiliation to Pāñcālī, brought on by my unmoral deeds, has been crossed. You, Purusottama, Lord, are speaking with kind regards to me, who am [ therefore really so ] blessed What else, further than this, can I possibly solicit from the divine Lord, who is pleased [ with me ] ? 45

Yet if the divine Lord is [ so ] pleased, then let this be !

( The Actors' Sentence )

May people live [ the full span of ] man's life [ that is, a hundred years ], exempt from wretchedness and unexhausted by illness And may devotion to you, free from division, prevail [ in the world ], [ -O ] Purusottama. May the

१ ' एव पुण्डरीकाक्ष ' इत्यधिकमत्र ग-द पुस्तकयो. २ ' अकृपणपति. काम'ग-द.

३ ' भगवन् भक्तिर्द्वैतं विना पुरुषोत्तमे' ज.

दयितभुवनो विद्वद्वन्धुर्गुणेषु विशेषवित्  
सततसुकृती भूयाद्भूप्रसायितमण्डलः ॥ ४३ ॥

कृष्णः—एवमस्तु ।

( निष्क्रान्ताः सर्वे । )

इति षष्ठोऽङ्कः

समाप्तमिदं वेणीसंहारं नाम नाटकम्

king be loving towards the world, a kinsman to the  
learned, recogniser of speciality in merits, always perform-  
ing meritorious deeds and conciliating the circle [ of  
neighbouring princes ]<sup>1</sup>

46

Kṛṣṇa—May it be so<sup>1</sup>

( All go out )

END OF ACT VI

Here ends the drama named Venīsamhāra

# Notes

## THE INTRODUCTION

वेणीसंहारम्—This is the title of the play. Grammatically it can be explained as (1) वेण्या संहारः वेणीसंहारः । वेणीसंहारमधिकृत्य कृत नाटक वेणीसंहारम् a drama having for its subject the collecting together, or the tying up, or the rearrangement (संहारः from स+हृ) of the (single) braid of hair. Note that such forms are obtained, according to 'अधिकृत्य कृते ग्रन्थे' पा 4 3 87, which prescribes in this sense the *taddhita* affix अण्. Now this affix causes Vṛddhi of the first vowel of the word, according to 'तद्धितेष्वचामादे' पा 7.2 117. So strictly our form would be वेणीसंहारम्. To avoid this we take the help of Kātyāyana's Vārtika 'लुबाख्यायिकाभ्यो बहुलम्,' which lays down that the *taddhita* affix अण् may optionally be dropped in the case of Ākhyāyikās. But our troubles are not over even with this help of Kātyāyana, for his Vārtika is not applicable in the present case, because the Venīsamhāra is not an Ākhyāyikā (which by the by is a technical name for a species of prose composition such as the Harṣcarita of Bāṇa). To escape from this difficulty we either take the word Ākhyāyikā in the Vārtika in its most general sense viz any literary composition which treats of a story (which then would include even a drama), or bluntly say that Kātyāyana must have meant आख्यायिकादिभ्यः by his आख्यायिकाभ्यः (2) वेण्या संहार वेणीसंहारः ( षष्ठीतत्पुरुष ) This word is then metaphorically identified (अभेदोपचारात्) with the drama, wherein the rearrangement of the single braid prominently figures, the upacāra being based upon प्रतिपाद्यप्रतिपादकभाव, and being thus made an adjective to Nāṭaka it becomes neuter. (3) वेण्या संहार ( वर्ण्यते ) यस्मिन् ( नाटके ) तद् वेणीसंहारम् ( व्यधिकरणबहुव्रीहि ). In these two latter cases वेणीसंहारम् becomes an adjective and is to be understood as a noun in the sense of the drama of that name, according to Vāmana's dictum 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ' काव्यलकारसूत्र 1 5 10 (विशेष्यस्य प्रतिपत्तौ जातार्या विशेषणमात्रस्यैव प्रयोगः), which says that an adjective alone may be used when the noun which it qualifies can be easily understood.—Exegetically the title has reference to the vow of Bhīmasena, which forms the central topic of the play. When Draupadī was dragged by her hair in the Kuru-assembly, where the dyūta was proceeding, by Duśśāsana and when Duryodhana bared his thigh and showed it to the Pāñcāla prin-



cess, intimating thereby his desire that she should come and occupy it, Bhīmasena in anger vowed that he would tear open the chest of Duśśāsana and drink his blood and that he would break the thigh of Duryodhana with his mace, kick him on his head and *with his hands smeared with the blood of Duryodhana, rearrange the dishevelled hair of Draupadī, who was therefore to allow her hair to remain in that disordered state till he fulfilled his vow* Now it is this latter part of Bhīmasena's vow concerning the rearrangement of Draupadī's dishevelled hair with hands gory with Duryodhana's blood, that is referred to in the title Venīsamhāra. It must be pointed out here that this particular portion of Bhīmasena's vow (printed in Italics above) has no sanction in the Mahābhārata. There is no reference to it in the Sabhāparva, which describes the gambling, the dragging into the assembly of Draupadī and the various vows of the Pāṇḍava Princes. In the Śālyaparva also, which describes the slaughter of Duryodhana by Bhīmasena, we find no mention of Draupadī's dishevelled hair being tied by Bhīmasena with hands smeared with Duryodhana's blood. Further, in the description of the life the Pāṇḍavas led in the forest and in the capital of Virāṭa there is no reference to Draupadī's allowing her hair to continue disordered with a view to their ultimately being rearranged by Bhīmasena in the manner stated above. From the Sabhāparva onwards Bhīmasena has repeated his vow on many occasions, but nowhere is there any reference to his having vowed to rearrange Draupadī's dishevelled hair with hands stained with Duryodhana's blood. It would, therefore, appear that this part of Bhīmasena's vow is Bhaṭṭa Nārāyaṇa's own invention and it is easy to see that from the dramatic point of view it is of the utmost importance. But this fact does not appear to have struck any of the previous annotators. For Bhīmasena's vow according to the Mahābhārata read 'एवमुक्त्वा तु कौन्तेयमपोद्ग वसन स्वकम् । समयन्नेक्ष्य पाञ्चालीमैश्वर्यमवमो-  
हितः (दुर्योधनः) ॥ 28 द्रौपद्या प्रेक्षमाणाया सव्यमूरुमदर्शयत् ॥ 29 भीमसेनस्त-  
मालोक्य नेत्रे उत्फाल्य लोहिते । प्रोवाच राजमध्ये तं समा विश्रावयन्निव ॥ पितृभिः सह  
सालोक्यं मा स्म गच्छेद् वृकोदर । यथेतस्मै गदया न भिन्द्यां ते महाहवे ॥ 32 इदं  
च भूयो वक्ष्यामि समामये बृहद्वचः । सत्यं देवा करिष्यन्ति यत्रो युद्धं भविष्यति ॥ 61 सुयो-  
धनमिमं पापं हन्तास्मि गदया युधि । शिरःपादेन चास्याहमधिष्ठास्यामि शूलले ॥  
62 वक्षःशूरस्य निर्वास्य परुषस्य दुरात्मनः । दुःशशासनस्य रुधिरं पास्यामि सुगरा-  
क्षिव ॥ 63 'अध्याय 92; 'मैव स्म सुकृतां लोकान् गच्छेत्पार्थो वृकोदर । यदि वक्षो हि ते  
भित्वा न पिबेच्छोणितं रणे ॥ 21 धार्तराष्ट्रावरणे हत्वा भिषतां सर्वघन्विनाम् । शर्म  
गन्तास्मि न चिरात्सत्यमेतद् ब्रवीमि ते ॥ 22 'अध्याय 99 समापर्व. Another thing to  
be noted in connection with the title Venīsamhāra is the double

meaning of the word Venī, which also appears to have been ignored वेणी means (1) the hair properly braided, with due decorations, a kind of arrangement that ladies living happily with their husbands used to have in ancient India. This could more correctly be designated as त्रिवेणी or पञ्चवेणी, according as the mass of hair was first divided into three or five sections (called पेट in Marāṭhī), before the ornamented arrangement was made, (2) the mass of hair tied in a single unornamented long braid, an arrangement adopted by the virahinīs and properly known as एकवेणी. In olden days women in separation used to allow their hair, tied in a single mass, to hang loosely on their back, somewhat analogous to what they now do, when bathed overhead, to allow the hair to get dried. This kind of unornamented arrangement continued till the return of the husband, who on his arrival untied the single mass and rearranged the hair properly with appropriate decorations. This is the वेणीमोक्ष (more correctly the एकवेणीमोक्ष), that is often referred to in descriptions of virahinīs and to which ladies in separation so eagerly look up. Now according to the dramatic situation devised by Bhaṭṭa Nārāyaṇa, Draupadī was to regard herself as a virahinī and continue wearing a single mass of hair, till Bhīmasena fulfilled his vow and tied up her single braid (venī) into a new auspicious ornamented arrangement. For, the fact that she suffered that egregious insult at the hands of Duṣṣāsana even in the presence of the Pāṇḍavas meant that to Draupadī they were as good as absent and continued to be so till the insult was avenged. This is the significance which Bhaṭṭa Nārāyaṇa attaches to the single braid of Draupadī, which further was to serve the purpose of keeping fresh the memory of her insult in the mind of her husbands. Thus venī in the title Venīsamhāra possesses the second of the two senses noted above. The same sense is present in Yudhiṣṭhira's 'अनुवन्तु तपस्विनी वेणीसंहारम्' Act vi, but in 'मुक्तवेणी स्पृशन्' 1.19 venī possesses the first sense. J explains वेणीसंहारम् as वेण्या संहार उन्मोक अत्र. This is quite a plausible interpretation, for when वेणी is understood in the second sense, in which it certainly must be understood, संहार may either be taken to signify संहरणम् or सयमनम् (tying up, rearrangement), as we have done, or उन्मोक or मोक्ष (untying, unloosening), as J does. Both these senses, though diametrically opposed, ultimately convey the same idea viz the proper rearrangement of the single braid. For, in order to rearrange the braid, it must first be untied (thus संहार = उन्मोक), and when it is untied, it is certainly untied with a view to rearrange it in the proper form (thus संहार = सयमनम्). Thus वेणीसंहार in short mean

either the rearrangement or the tying up of the single braid (after of course unloosening it), or the unloosening of the single braid (in the process of rearranging it). But the latter interpretation, though intrinsically unoffending, has to be rejected in view of 'सयमामि तावत्-पाञ्चाल्या. केशहस्तम्' and 'एव ते घूर्णजाना सहारोऽभिनन्दित' Act vi, by which passages the author paraphrases वेणीसहारम्, which he has used in the same connection. This means the poet intends to take संहार in the sense of सयमनम्. A third way, for which also J is responsible, runs वेण्या (हेतुना) सहारो (विनाशो दुःशासनादीना) यत्र. This makes the title refer to the slaughter of Duśśāsana and others, which was ultimately due to Draupadī's braid of hair being dragged by Duśśāsana. Thus there are three grammatical and three exegetical explanations of the title वेणीसंहारम्.

It is a well-known traditional custom of Sanskrit writers to begin their works with a salutation or benediction. This is called मङ्गल. It is credited with the power of removing obstacles and leading to safe completion the work undertaken. In dramas it usually takes the form of a benedictory stanza or stanzas, which are called Nāndī. For the efficacy and desirability of the Mangala vide 'मांगलिक आचार्यों महत शास्त्रौषस्य मंगलार्थं वृद्धिशब्दमादित प्रयुङ्क्ते । मंगलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि भवन्ति आयुष्मत्पुरुषकाणि चाख्येतारश्च वृद्धियुक्ता यथा स्युरिति' पतञ्जलि's महाभाष्य, 'ननु मंगलस्य समाप्तिसाधनत्वं नास्ति । मंगले कृतेपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात् । मंगलाभावपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारादिति चेत् । न । कादम्बर्यादौ विघ्नबाहुल्यात्समाप्त्यभाव । किरणावल्यादौ तु ग्रन्थाद्बहिरेव मंगल कृतमनो न व्यभिचार । ननु मंगलस्य कर्तव्यत्वे किं प्रमाणमिति चेत् । न । शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात् । समाप्तिकामो मंगलमचरोदिति श्रुते.' अन्नमट्ट's दीपिका

1 Construe—निषिद्धैरपि एभि मधुकरै ललितमकरन्द, समिन्मधुकुल. (अत एव) इन्द्रोः करै अन्त. छुरित इव (हृदयमान), हरिचरणयोः प्रकीर्ण अयं पुष्पाणाम् अञ्जलि अस्य सङ्घसं नयनसुमगां सिद्धिं न विधत्ताम् । (शिखरिणी)

The Sūtradhāra held in the cavity formed by joining together his two hands (अञ्जलि.=मोजल in Marāṭhī 'अञ्जलिस्तु पुमान् हस्तसङ्घटे' मेदिनी) fresh fully blown flowers, replete with honey, ready to be offered in worship at the feet of Lord Viṣṇu. Bees attracted by their fragrance and their honey hovered round the hollow formed by his hands. He naturally desired that the flowers should not be touched by the bees, nor should their honey be devoured by them. He was therefore trying to ward them off (निषिद्ध), but his two hands being already engaged in holding the flowers, his efforts to drive the bees away were not quite so successful, with the result that the bees by their movements at

least succeeded in rendering unsteady (ललित shaken, stirred. 'प्रेङ्खोलितं तरलितं ललितं मेङ्खलितं ध्रुतम्' अभिधानचिन्तामणि) the honey, if they could not suck it up. J explains alternatively निषिद्धे: as 'prohibited by the Śāstras', quoting as from Manu 'छिद्राणि कीदृज्जलानि कुक्षुमानि विवर्जयेत्'. Though this can hardly be the meaning of निषिद्धे, it can account for the Sūtradhāra's anxiety to ward the bees off. For, flowers already enjoyed by bees would be unsuitable for divine worship. Consequently J's explanation of ललित as पीत must be rejected. The second line contains an Utpreksā, which is neither clear nor charming (चमत्कृतिजनक). The poet appears to us to have somehow brought in a reference to the moon in order to satisfy the definition of a Nāndī, which requires *inter alia* mention of the moon. Vide Appendix A. The cavityful contained flowers, of course white, the buds (मुकुलः-उद्ग) of which were fully (सम्प) open. The filaments bedewed with honey were consequently clearly visible. And it is these honeyed filaments which, we think, are fancied to be the ambrosial rays of the moon, with which the cavityful is described to be as it were lined (छुरित strewed, occupied, smeared) from the inside. This in our opinion is the best way of understanding the Utpreksā. Other ways are also possible. To wit, (2) कौरे छुरित इव संभिन्नमुकुलः. The buds were fully blown. But the poet imagines that they were so blown because they were as though cut (छुरित-छुर छोरित to cut) from inside by the rays of the moon. This means that the flowers in the aṅjali are fancied to belong to that category, which blossoms during night under the influence of the moon. The Utpreksā then becomes a हेतुत्प्रेक्षा, inasmuch as a cause for the opening of the flowers is fancied. संभिन्नमुकुलत्वं was a fact. What was fancied was the reason for this viz that the flowers were cut from inside by the rays of the moon. The drama was being represented on a moonlit night. As the Sūtradhāra entered with a cavityful of fully blown flowers, rays of the moon found their way inside them. This leads the Sūtradhāra to imagine that the flowers were as though opened by the influence of the rays of the moon. (3) संभिन्नानि मिथिनानि मुकुलानि यत्र. The aṅjali contained flowers which were intermixed (संभिन्न) with buds. And these buds are fancied to be the rays of the moon. That is how we understand the Utpreksā according to this way. Note that इव is one of the regular words that reveal the presence of an Utpreksā. Read 'मन्ये शङ्के ध्रुव प्रायो नूनमित्येवमादिभि । उत्प्रेक्षा व्यज्यते शब्दैरिव शब्दोपि तादृशः' काव्यादर्श ॥ 234 सिद्धि न — The stanza apparently has an un-Nāndī-like ring about it in so far as it contains a hope for 'our success,' whereas the ordinary Nāndī expresses a hope for the good

of the audience This objection is removed when we remember that the success hoped for is to be delightful (सुमग) to the eyes of the assembly People have assembled to witness a drama The Sūtra-dhāra hopes that success may attend his performance—a success that will delight the audience So ultimately the hope refers to the good of the congregation प्रकीर्ण, though a *p p* from प्र + कृ किरति, has the sense of 'about to be scattered or offered' When the Sūtradhāra uttered this stanza, the flowers had not already been offered, but they were going to be offered Thus the निष्ठा or the *p p* termination न (here changed to ण) in प्रकीर्ण is not used in the ordinary sense of denoting a past action, but an action which was to commence in the near future, according to the Vārtika 'आदिकर्मणि निष्ठा वक्तव्या' For a similar well-known use read 'मम मन्दभाग्याया पुनरेकैव दुहिता । सापि त्वया कस्मिंश्चिद्देशान्तरे दत्ता । कथमेव दूरदेशस्थितेन जामात्रा सहास्या पाणिग्रहण भविष्यतीति चिन्तयात्मापि न मे प्रतिभाति' रत्नावली<sup>1</sup>, 'अन्ये च बहव शूरा मदर्थे त्यक्तजीविता' गीता १७. पुष्पाणाम् अञ्जलि is a Sanskritism for अञ्जलिपरिमितानि or अञ्जलिस्थानि पुष्पाणि

2 Construe —कालिन्ध्या पुलिनेषु केलिकुपिता, रसे रसद्वस्तुज्य गच्छन्तीम्, अश्रुकलषां राधिकाम् अनुगच्छत. तत्पादप्रतिमानिवेशितपदस्य उद्धृतरोमोद्भूते प्रसन्नदयिता-दृष्टस्य कसद्विष अक्षुण्ण अनुनय व पुष्पाणाम् । (शार्ङ्गलविक्रीडितम्)

On the sands (पुलिनम्) of the Jumna (कालिन्धी) Kṛṣṇa was enjoying the cowherds' rāsa dance, in which the Gopīs, including his special favourite Rādhā, took part Kṛṣṇa, it would appear, inadvertently paid unusual attention to some other cowherdess, at which Rādhā was offended She was very jealous of Kṛṣṇa's affection. She thought a rival was about to usurp her place. Tears stood in her eyes. She now lost all interest (रस delight) in the play and at once started away in anger Kṛṣṇa closely followed with a view to conciliate (अनु-नी) her and in doing so he planted (निवेशित) his feet exactly on the impressions (प्रतिमा) left by her feet in the sands His affection for Rādhā was so genuine that contact with the very sand first touched by his beloved's feet thrilled his entire frame through transport of love This was the most decisive and unmistakable proof of his sincere love for Rādhā. For, if contact with the mere sand first touched by her thrilled him, how great would be his delight, if Rādhā herself were to be favourable to him? All this was duly noticed by the clever Rādhā, who, delighted at heart, cast at him a glance of gratification, which meant that Kṛṣṇa's conciliation had achieved its purpose. केलिकुपिता—केल्या कुपिता angry or offended in

the sport The *keli* of course refers to the *rāsa* dance केलिकुपिता would also mean केल्या कुपिता angry for very sport, feigning anger, but this meaning does not appear to be the one intended. रास. a kind of circular dance practised by cowherds, especially that in which Kṛṣṇa and the Gopīs took part. 'रासो विदग्धगोष्ठ्या च क्रीडायामपि गोदुहाश्च' विश्व अश्रुभिः कलुषाश्च turbid or bedewed with tears The *kalusatva* refers to the fact that owing to tears rising the usual splendour of her face was lost तस्या पादयोः प्रनिमास्तु निवेशिते पदे येन उद्भूता रोमोद्भूतिः (रोमणाम् उद्भूतिः bristling or standing on end of the hair) is one of the eight सात्त्विकभावसु or outward manifestations of the passion raging inside Note 'स्नग्ध स्वेदोश्च रोमाश्च स्वरमंगोथं वेपथुः । वैषण्यमश्रु प्रलय इत्यष्टौ सात्त्विका स्मृताः' S. D. 111 135-136 प्रसन्न दृष्टस्य is a proleptic adjective It shows the result of Kṛṣṇa's *anunaya* or conciliation कसद्विष the slayer of Kamsa : Kṛṣṇa कंस was King of Mathurā, son of Ugrasena and maternal uncle of Kṛṣṇa, being the brother of his mother, Devakī While after the marriage of Devakī with Vasudeva, Kamsa was driving the happy couple home, a heavenly voice warned him that the eighth child of Devakī would kill him Thereupon he put both of them into prison and kept the strictest watch over them As soon as a child was born to Devakī, it was taken away by Kamsa and killed, and six children were disposed of in this way The seventh child was Balarāma, but he was transferred, while yet unborn, from the womb of Devakī to that of Rohini, the second wife of Vasudeva living in Gokula, and it was given out that Devakī had had an abortion Kṛṣṇa was the eighth child, who was conveyed by Vasudeva in spite of Kamsa's vigilance, from his prison to the house of the cowherd chief Nanda, where he was brought up as the son of Nanda and Yasodā When Kamsa came to know this, he sent several demons to work the death of Kṛṣṇa, but he killed them all with ease. At last Kamsa invited Balarāma and Kṛṣṇa for fighting duels with wrestlers at his court, whom he had instructed to kill them But instead of killing their adversaries, the wrestlers themselves were killed and while Kamsa was making the last attempt to destroy his much dreaded enemy, Kṛṣṇa dragged him from his throne and killed him in open court अश्रुण (from अ+श्रु-श्रुणति to tread upon) not trodden or trampled upon, not baffled, accepted, successful च पुष्पात्तु may nourish you, may lead you on to prosperity

3 Construe — मयपुरदहने देव्या सप्रेम दृष्ट, आसुरीभिः किमिदमिति भयात् संभ्रमात् च ( दृष्ट ), शान्तान्तस्तत्त्वसारे ऋषिभिः सरुहण ( दृष्ट ), विष्णुना सन्नितेन

( सता दृष्टः ), देव्यवीरे अस्त्रम् आकृष्य उपशमितवधुसंभ्रमे सगर्वे ( सद्भि दृष्ट ), देवताभिः सानन्दं ( दृष्ट ) धूर्जटिः युष्मान् पातु । ( स्रग्धरा )

मयनिर्मितानि पुराणि मयपुराणि ( मध्यमपद्मलोपी समाप्त ) । तेषां दहनं तस्मिन् at the ( time of the ) burning of the cities constructed by Maya The reference is to त्रिपुरदहन brought about by Śiva There were in ancient days three demons, Tārākṣa, Kamalākṣa and Vidyunmālīn by name sons of Tāraka, who by propitiating Brahmā with rigorous austerities had obtained three cities. These were built for them by Maya, the architect of the demons and were made of gold, silver and iron and were situated in the sky, air and earth respectively. When these demons began to torment the world by wandering about here and there in their moveable cities, Śiva at the request of the gods and with their co-operation burnt the three cities together with the inmates thereof, and consequently became known as Tripurārī, Purāntaka, Purārāti etc Read ' ते तु लब्धवरा प्रीता सप्रधार्य परस्परम् । पुरत्रयविस्तृष्टचर्यं मय वन्नर्महाराथा ॥ 19 ततो मय स्वतपसा चक्रे धीमान् पुराणि च । त्रीणि काञ्चनमेक वै रौप्य काष्ण्ययसं तथा ॥ 20 ' अध्याय 24, ' एरुवाणेन त देवस्त्रिपुर परमेश्वरः । निजघ्ने साक्षरगण देवदेवो महेश्वर ॥ 35 बाणनेजोमिदं तद्विप्रकीर्णं सहस्रधा । 36 एवं हि त्रिपुर दग्ध दानवाश्चाप्यशेषतः । महेश्वरेण क्रुद्धेन त्रैलोक्यस्य हितैषिणा ॥ 37 ' अध्याय 27 कर्णपर्व The present stanza describes how Śiva was gazed at with different feelings by different parties at the time of this great victory, which is celebrated by the Hindus even to this day by means of illuminations on the 15th day of Kārtika, which is known as Tripurī-Pāurnimā Śiva's queen ( देवी ), Pārvatī, naturally looked at him affectionately, when he was displaying such wonderful valour The demonesses ( आसुरी ) were terrified because they knew not what it all meant ( किमिदमिति ) and became confused ( संभ्रम hurry, confusion ) for this very terror, not knowing what to do. शान्तं च तद् अन्तस्तत्त्वं च, तदेव सारः येषां ते whose strength or essence lay in a quiet soul. To the sages quiet was the all-in-all of life. Anything which was opposed to शम was therefore by them disliked The present phenomenon consequently excited in them nothing but a feeling of pity—pity for the poor demons that were about to be burnt to death and also for Śiva for his murderous activity, which was so glaringly opposed to their cherished Śama. Viṣṇu merely smiled, signifying thereby his surprise at that tremendous fuss Śiva was making to burn the three cities, a feat which he could have accomplished in no time and with the greatest ease This clause shows Bhaṭṭa Nārāyaṇa's distinct partiality towards Viṣṇu and reveals him to be a devotee of that deity a fact which already must have occurred to the reader on a perusal of the first two stanzas,

which glorify that God In this connection the reader's attention is invited to III 10 *infra* and our remarks thereon. Another thing to be noted here is that from the account of the tripuradahana contained in the Mahābhārata we learn that Viṣṇu actually co-operated with Śiva as his instrument by becoming the one arrow with which Śiva burnt those cities ( 'कल्पयित्वा रथं दिव्यं ततो बाणमकल्पयत् । चिन्तयित्वा हरिं विष्णुमव्ययं यज्ञवाहनम् ॥ 30 शरं संकल्पयाचके विश्वकर्मा महामना' । .. 31 'कर्णपर्व अ. 26 ) But Bhatta Nārāyaṇa here places Viṣṇu on a detached pedestal of indifference, from which with an air of superiority he is smiling at Śiva's activity This twisting of the original is highly significant and confirms the view regarding the author's religious creed mentioned above The reading सस्मित च for सस्मितेन appears to be a later emendation, introduced to secure some sort of symmetry with सप्रेम But सगर्वं baffles such attempt at symmetry On the contrary च in 'सस्मितं च' introduces an element of dissymmetry For if it was to be used to connect the various clauses, it should either find place in the last clause, or be repeated in every one It is therefore better to have no च at all Note that the च in the second half of the first line does not connect the two clauses, but merely भयात् and सन्नमात् आकृष्यास्वम् is more powerful than आद्यास्वम् and is therefore preferred It is also more in keeping with the robust fearless character of the demons. उपशमितः वधूनां संभ्रमं ये The hauteur of the demons was by no means toned down. They frankly prepared themselves for fight, quite undaunted, and allayed the confusion of their wives, who, in their characteristic feminine way, had a truer presentiment of the fate impending. सानन्दम्—This was natural, because it was at the special request of the gods that Śiva had taken upon himself the task of destroying these demons घूर्जटि is Śiva Explain घृ भारघृता जटि (=जटा) यस्य who possesses heavy matted hair; or घृ गङ्गा जटिषु यस्य having the Ganges in his matted hair This stanza is a good example of a figure of speech called उल्लेख, defined in S D as 'क्वचिद् भेदाद् गृहीतृणां विषयाणां तथा क्वचित् । एकस्यनिकषोऽल्लेख य. स उल्लेख उच्यते' x 37 and illustrated in 'प्रिय इति गोपवधूनि शिशुरिति वृद्धैरधीश इति देवैः । नारायण इति भक्तैर्ऋतेत्यग्राहि योगिभिर्देव'

According to a famous dictum of Bharata the Nāndī suggests the plot of the play ( 'आशीर्नमस्क्रियारूपं श्लोकः काव्यार्थसूचकः । नान्दीति कथ्यते' ). S D. and D R also speak of 'श्लोकैः काव्यार्थसूचकैः'. Looked at from that point of view the present Nāndī stanzas also yield suggestions of the plot of the play. Thus, the first stanza suggests the outrage committed by the voluptuous (सुदुकर) Duryodhana and others on Draupadī



inspite of the wholesome advice to the contrary given by Bhīma and others. This is how the suggestion in this stanza is usually explained. But this view, we think, is entirely wrong. For the outrage on Draupadī is now a matter of past history and does not form part of the plot of the play. We think the suggestion from this stanza should refer to Duryodhana's rejection of the overtures of peace made by Kṛṣṇa even against the advice of Nārada, Bhīma, Drona, Gāndhārī and others and his subsequent impudence in trying to capture the person of the Lord. The second line may suggest the tearing open of Duśśāsana's chest by Bhīma with his sharp nails. The second stanza suggests generally the scenes of the first and the sixth acts, the tearful Draupadī angry at her insult long remaining unavenged and the victorious Bhīma now able to conciliate his beloved after carrying out his fearful vow. The suggestion in the third stanza can be more explicitly explained by referring it to the feelings with which different people looked at Bhīma when he became ready to work the ruin of the Dhārtarāstras. Devī was Bhīma's queen Draupadī, who naturally looked at him with affection. Duryodhana and others by their actions were no better than demons and their wives were therefore āsurīs, who were inspired with terror and were confused. Sages like Nārada felt pity at the whole scene of slaughter where kinsmen killed kinsmen. Kṛṣṇa was laughing in his sleeve, because he knew it was really he who was punishing the Kauravas and Bhīma was merely his instrument. The gods naturally were delighted to see the wicked destroyed.

For these three stanzas some Mss. read three others, which however are not incorporated in the text of any of the printed editions, except that of Kedāra Nātha Tarkaratna (1870), where they occur, being prefaced by 'पाठान्तरे नान्दी'. They run as follows 'जयति स नामिर्जगता स्वनाभिरन्धोद्भवज्जगद्धीजः । दामोदरो निजोदरगह्वरनिक्षिप्तजगदण्डः ॥ १ अपि च । जयति स भगवान् कृष्ण शेते य शेषभोगशय्यायाम् । मध्येपय पयोधेरपर इवाम्भोनिधि कृष्ण ॥ २ अपि च । उतिष्ठन्त्या रतान्ते भरतुरगपतौ पाणिनैकेन कृत्वा । दृत्वा चान्येन वासो विगलितकवरीभारमसे वहन्त्या ॥ ध्रुवस्तत्कालकान्तिद्विद्युगितसुरतप्रीतिना शौरिणा व । शय्यामालिङ्ग्य नीतिं वतुलसलसद्बाहुलक्ष्याः पुनानु ॥ ३' Translate Glorious is that Dāmodara [ that is, Kṛṣṇa ], the support (नाभि the nave of a wheel which supports the spokes, hence support) of the worlds, from the hole of whose navel (स्य has no propriety) springs up [ Brahmā ], the seed [ that is, the creator ] of the universe and who [ at the time of universal destruction ] throws the egg of the world in the abyss (गह्वरम्) of his own belly. 1. Moreover, glorious is that divine Kṛṣṇa, who sleeps on the bed of the hood of [ the lordly serpent ] Śeṣa.

in the middle of the water of the ocean, even like another dark coloured ocean. 2 Moreover, may the body of Lakṣmī, with arms languidly (अलस यथा तथा) moving [through exhaustion of sports], that was embraced and again brought back to the bed by Śauri [that is, Viṣṇu] whose delight in sexual sport became doubled at [the sight of] her beauty at that time, when she, her profuse braid of hair hanging loosely on her shoulders, was getting up at the conclusion of their sport, supporting the weight [of her body] on the lordly serpent with one of her hands and holding by the other her garment, protect you! 3 The last stanza contains too uttāna a description of the sambhoga śṛṅgāra between Viṣṇu and Lakṣmī and is really unsuitable for a Nāndī

नान्यन्ते at the end of the Nāndī The Nāndī generally consisted of a benedictory stanza or stanzas in praise of some favourite deity, with which a play in Sanskrit began. Technically it formed one of the 22 parts, such as Pratyāhāra, Avatarana etc that constituted the Pūrvarāṅga This latter was an elaborate religious ceremony which according to Bharata it was necessary to go through before a play actually commenced For interesting details vide Nāṭyaśāstra adhyāya v, called Pūrvarāṅgavidhāna Later authorities left it to the option of the dramatist to go through all the items of the Pūrvarāṅga or not But the Nāndī was compulsory Read 'यत्नाद्व्यस्तुन पूर्वं रङ्गविघ्नोपशान्तये । कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥ 22 प्रत्याहारादिकान्यङ्गान्यस्य भूयासि यद्यपि । तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥ 23 ' S D vi For the definitions of Nāndī and Sūtradhāra vide Appendix A The words नान्यन्ते सूत्रधार. occurring after the benedictory stanzas raise the question as to who recited the Nāndī There appears to be no doubt that it was the Sūtradhāra who did it, for Bharata specifically lays down that he should do so ( 'सूत्रधार पठेत्तत्र मध्यम स्वरमाश्रित । नान्दी पदेद्वाद्दशभिरष्टभिर्वाप्यलङ्कृताम्' नाट्यशास्त्र v. 98 ) But then why not have the word 'सूत्रधार —' precede the Nāndī stanzas to show that they are to be uttered by the Sūtradhāra? Answer to this objection appears to us to be this that the Nāndī was really no part of the drama, which began only when it was over Besides it was well-known that the Sūtradhāra who figured prominently in the Pūrvarāṅga, recited it. The dramatist therefore did not think it necessary to put that stage direction (सूत्रधार = सूत्रधारो वदति is really a stage-direction) before the Nāndī stanzas, for stage-directions figured only in that part which constituted the drama proper Another point to be noted in this connection is this According to the ancient rule laid down by Bharata and mentioned by D R and S D the Sūtra

dhāra quitted the stage along with his followers as soon as the Pūrvaraṅga was over and an actor, called Sthāpaka, who resembled him in qualities and form entered to take his place ( 'यत्र वा चतुरस्र वा शुद्ध चित्र-  
मथापि वा । प्रयुज्य रङ्गान्निष्क्रामेत्सूत्रधार सहायः ॥ 149 प्रयुज्य विधिनेव तु पूर्वरङ्ग  
प्रयोगतः । स्थापक प्रविशेत्तत्र सूत्रधारमुणाकृति ॥ 150' नाट्यशास्त्र १, 'पूर्वरङ्ग विधायो  
सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्ततः ॥ 26' सा. द. १ ) So it is this  
Sthāpaka, who really figured in the Prastāvanā and introduced the  
subject matter of the play ( काव्यं काव्यार्थम् अभिनेयकाव्यकथा स्थापयति सूचयति  
असौ स्थापक ) But in the Sanskrit plays, as we have them now, we  
find no mention of Sthāpaka and it is the Sūtradhāra who does all the  
business, which according to Bharata properly belonged to Sthāpaka  
Viśvanātha explains this violation of the ancient rule by saying that  
now-a-days the Pūrvaraṅga is not properly performed and hence the  
Sūtradhāra alone does the whole business viz reciting the Nāndī,  
which is only a part of the Pūrvaraṅga, and conducting the Prastāvanā  
Vide 'इदानीं पूर्वरङ्गस्य सम्यक्प्रयोगमावादेक एव सूत्रधार सर्वं प्रयोजयतीति व्यवहारः ।' सा  
द. १ p 265 ( निर्णयः ) The above quotation from Bharata lays  
down the length of the Nāndī to be either 8 or 12 padas What is  
meant by pada is a disputed point The ordinary meaning of 'a word'  
( 'सुप्तिङन्तं पदम्' पा 1 4. 14 ) suits only a few cases, notably the  
Uttararāmacarita Pada then is taken to mean a quarter of a stanza  
( in which sense the Nāndī of our play conforms to the rule, because  
it consists of 12 padas = 3 stanzas ), or the half of a line as determined  
by the caesura ( in which sense the one-stanza Nāndī of the Śākuntala  
and others becomes astapadā ). अलमतिविस्तरेण enough of prolixity  
The prolixity refers to the other parts of the Pūrvaraṅga. which the  
Sūtradhāra says he does not want to go through. For he finds he has  
captured the attention of the audience, which has grown eager to wit-  
ness his representation Any more elaboration of the Pūrvaraṅga will  
only make the assembly impatient and spoil the charm of the play.  
अलम् and कृतम् having the sense of 'enough of' 'away with' govern  
the instrumental case. 'अल भूषणपर्याप्तिशक्तिवारणवाचकम्' अमर .

4 Construe —य. श्रवणाञ्जलिपुटपेय भारताख्यममृत कृतवान्, तम् अरागम् अकृष्णं  
कृष्णद्वैपायनम् अहं वन्दे । ( आर्या )

The poet here is through the mouth of the Sūtradhāra offering his  
own homage to the author of the Mahābhārata, who has evidently sup-  
plied him with the necessary inspiration The distinction between the  
Bhārata and the Mahābhārata, known to critics of the great epic, is  
certainly not meant here by Bhatta Nārāyaṇa. We think he uses Bhārata

instead of Mahābhārata just for the sake of the metre. The Bhārata is identified with nectar, which necessitates the identification of the ear (with which the epic is heard) with the hollow (पुट-टम्) of the añjali (with which nectar is drunk). This is technically an example of परम्परितरूपक ('यत्र कस्यचिद्विरोधो परारोपणकारणम् । तत्परम्परितम्' S D x. 29). The identification with nectar suggests the great pleasure which the reading of the Mahābhārata is expected to afford. श्रवणमेव अञ्जलिपुटं तेन पेयम् fit to be drunk by the hollow of the hands joined together in the form of the ear. The second line contains विरोधामास or apparent contradiction. अराग and अकृष्ण apparently mean 'having no colour' and 'not dark' respectively. As going with Vyāsa they involve a contradiction, for Vyāsa did possess a colour viz dark. So how could he be referred to as arāga and akṛṣṇa? The contradiction is removed by taking अराग = free from passion, which is the result of the quality rajas ('रजो रागात्मकं विद्धि' गीता xiv 7) and अकृष्ण free from the dark quality viz tamas, whose result is dulness. So the two adjectives together convey the idea that Vyāsa was free from both the two qualities, rajas and tamas, and was made of sattva (purity, goodness) only. The reading अनृष्णम् for अकृष्णम् is not good. Absence of thirst is already indicated by saying that Vyāsa was arāga. Besides अनृष्णम् would lose the विरोधामास, which the poet evidently intends. कृष्णद्वैपायन is a compound epithet of Vyāsa, each part of the compound also designating the same personality. He was called Kṛṣṇa, because he was swarthy in complexion and came to be known as Dvaipāyana, because soon after his birth he was deposited in an island, where also he was born. He became Vyāsa because he arranged the Vedas and gave them their present form. Note 'पराक्षरेण संयुक्ता सद्यो गर्भे लुप्तव सा । जज्ञे च यमुनाद्वीपे पाराशर्यं स वीर्यवान् ॥ 126 न्यस्तो द्वीपे स यद्बाल तस्माद् द्वैपायन स्मृतः ॥ 128' अ 64, 'यो व्यस्य वेदांश्चतुरो तपसा भगवानृषिः । लोके व्यासस्त्वमापेदे काण्वर्यात्कृष्णत्वमेव च ॥ 36' अ 114 आदिपूर्व. The compound is thus dissolved. कृष्णश्चासौ द्वैपायनश्च and द्वैपायन is explained as द्वीपम् अयनं व्यासस्यानं यस्य स. द्वीपायन, द्वीपायन एव द्वैपायन by the addition of स्वार्थे अण् (which causes vrddhi of the first member) according to 'प्रज्ञादिभ्यश्च' पा 5 4 38. The account of his birth is interesting. Vide chapter 64 Ādiparva. Satyavatī (also called Matsyagandhā, Gandhavatī, Yojanagandhā) was really a daughter of King Vasu Uparicara and an Apsaras, called Adrikā, but was brought up as the daughter of a fisherman. While plying her father's ferry across the Jumna she once had as her passenger the sage, Parāśara, who was captivated by her beauty. To avoid the gaze of people sitting on the banks of the river, the sage by his miraculous power created a mist, under whose sympathetic veil

union between the two took place. Immediately a boy was born, who was no other than the celebrated Vyāsa. Parāśara then restored to Satyavati her virginity, which was one of the conditions of their union. भवन्त परिषद्भ्योऽस्य । O you leaders of the assembly. Pronouns as a rule have no vocative. भवद् however is an exception. Compare 'हे भवन्त पौरजानपदा ' U 111. सृ has the कृत् affix अ (ट) attached to it to form सर, when it is preceded by पुर, अग्रत and अग्रे, according to 'पुरोप्रतोऽग्रेषु सते' पा 3 2 18 (गुरस्तर । अग्रतस्तर । अग्रमग्रेणाग्रतो वा सरतीति अग्रेसर । सि कौ ) As this was the first occasion on which the play was being represented (compare 'नवनाटकदर्शनं'), it is likely 'the leaders of the assembly' included the Prāśnikas or judges, whose duty in ancient days it was to examine a play and make a report to the king with a view to award a prize to the author. Vide for the qualifications of these Prāśnikas Bharata's Nāṭyaśāstra xxvii. The reading तत्रभवन् should be rejected because तत्रभवन् refers to a person not within the hearing of the speaker. In तद्भवन्त तद् has no propriety.

5 Construe —एष काव्यबन्ध. अपर कुसुमाञ्जलि इव अत्र प्रकीर्यते । मधुलिङ्ग-मधुविन्दुन् इव विरलान् अपि गुणलेशान् भजत । ( आर्या )

काव्यबन्ध. a poetical composition. The Sūtradhāra identifies this with 'another' cavityful of flowers, for one cavityful of real flowers has already been offered at the feet of Hari. The second line exhibits the Sūtradhāra's modesty.

मृगराजलक्ष्मण. मृगराज इति लक्ष्म यस्य तस्य. This word has confounded many. The plain meaning appears to us to be 'one whose designation or title is Mrgarāja'. We know in Sanskrit words meaning a lion are attached to nouns to designate the best of the class e. g. वृषसिंह, वृषकेसरी etc. So it appears the epithet Mrgarāja was bestowed upon Bhatta Nārāyaṇa either on account of his eminence as a poet or as a Brāhmana. (2) J paraphrases मृगराजलक्ष्मण by सिंहचिह्नस्य. This has been explained to mean that Bhatta Nārāyaṇa's family name, that is, surname, was Simha and it is further conjectured that some of the Sinha families in Bengal probably belong to the same stock as our poet. This explanation appears to us to be entirely wrong. The word laksman shows that Mrgarāja was the poet's distinctive designation or title, which a surname surely is not, for it is common to all members of the family. Thus it will be seen that the objection of some people that Mrgarāja and Bhatta form a strange or odd grouping, because the one is an epithet proper to the regal or military caste and the other to the Brāhmana, is not valid; for this objection is based on the idea that मृगराज means सिंह which, as a sur-

name, shows the person holding it to be a Ksatriya and we have shown above that this idea is incorrect (3) A third explanation is to take मृगराज = मृगेण शशेन राजते शोभते इति = द्विजराज meaning the moon and punningly, the best of Brāhmanas. This also must be rejected. Titles can never be paraphrased. They are शब्दपरिवृत्यसह (4) मृगराजस्येव लक्ष्म यस्य. The lakṣma of a lion is his mane (jaṭā). Nārāyaṇa was also endowed with jaṭā, which in this case means a particular method of repeating the Vedic texts, which may algebraically be represented as *ab, ba, ab, a* and *b* standing for two Vedic words. Thus the jaṭāpāṭha of नमो रुद्रेभ्य is नमो रुद्रेभ्यः, रुद्रेभ्यो नमः, नमो रुद्रेभ्यः. This explanation stands self-condemned as being almost absurdly farfetched. It is possible the original reading was कविमृगराजलक्ष्मण and then कविमृगराज would be a legitimate title, which can be compared with such titles as वेदान्तकेसरी, कीर्तनकेसरी etc. But it is not found in any Ms. मनु was an honorific title indicating great learning. J in his commentary on the Mālatīmādhava explains Bhatta as चतुःशास्त्राभिज्ञ. The reading अभिनवकृतिम् for कृतिम् would mean that the Venīsamhāra was a new play of Nārāyaṇa, but as no older plays of his are known, अभिनवकृतिम् is rejected. कविं जुरोधात् out of regard for the poet's labours. उदात्तं यत् कथाया वस्तु तस्मिन् य गौरवं तस्मात् out of reverence for the sublime or lofty plot of the story. नव...कुतुहलात् out of curiosity to witness a new play. This appeal to the audience to be attentive does not bespeak a great poet conscious of his powers. He has laboured hard to produce a good play. Whether he has succeeded therein or not he does not know. The audience should have some regard for his honest labours at least. Secondly, the poet has chosen a sublime story for his plot, which must command reverence from all people. Thirdly, if not for anything, at least for the very novelty of the play people should be attentive. Compare 'प्रणयिषु वा दाक्षिण्याद्यथा सद्वस्तुपुरुषबहुमानात्। शृणुत मनोभिरवहितैः क्रियान्निमा कालिदासस्य' V. i 2 भावः Sir. This is how his Assistant addresses the Sūtradhāra, who calls him Mārīśa 'सूत्रधारं वदेद् भाव इति वै पारिपार्श्विकः। 147 सूत्रधारो मारिषेति...148' S. D. vi आर्यं ज्ञया by the command of honoured Vidura. आर्य is defined as 'कुल शीलं दया दानं धर्मं सत्यं कृतज्ञता। अदोहा इति येष्वेतत्तान् आर्यान् संप्रचक्षते ॥' 'कर्तव्यमाचरन्कार्यमकर्तव्यमनाचरन्। तिष्ठति प्रकृताचारे स वा आर्य इति स्मृतं ॥'. विदुर was the younger brother of Dhṛtarāstra and Pāṇdu. When Vicitravīrya died without leaving any issue and the family of Śāntanu stood the danger of becoming extinct owing to Bhīṣma's rigorous vow of celibacy, Satyawatī invited Vyāsa, her son of virgin days, to beget issue on his brother's widows. Ambikā, the elder widow, closed her eyes at the time of her union with Vyāsa,

being repulsed and frightened by his ugly form and appearance and by the stink of his body Her son Dhṛtarāstra consequently became blind and was for that reason regarded as unfit for the throne Ambālikā, the younger widow, became pale and her son Pāṇḍu developed the same colour. On seeing that Ambikā's son was blind, Satyawatī requested Vyāsa to have another son for her But Ambikā recoiled from the presence of the repulsive sage and sent to him one of her slave-girls dressed in her own clothes. This girl became the mother of Vidura and obtained freedom from slavery as a result of her union with the great sage Vidura was remarkable for his great wisdom, righteousness, piety and devotion to Lord Kṛṣṇa He particularly loved the Pāṇḍavas and saved them from many critical dangers Note 'उत्तिष्ठन् (व्यासः) अब्रवीद्विनाम् (अम्बिकादासीम्) अश्रुजिह्वा भविष्यति । अयं च ते ह्यग्ने गर्भं श्रेयानुदरमागतः । धर्मत्मा भविता लोके सर्वबुद्धिमता वरः ॥ 42 स जज्ञे विदुरो नाम कृष्णद्वैपायनात्मजः । धृतराष्ट्रस्य वै भ्राता पाण्डोश्चैव महात्मनः ॥ 43 ' आदिपर्व अ 115 शैलूषजनं the body of actors. The word जन coming after a noun indicates either all the individuals of that class or a single individual, e.g. दासीजन either all the slave-girls collectively, or one slave-girl. 'शैलालिनस्तु शैलूषा जायाजीवा कुशाश्विनः । भरता इत्यपि नटाः' अमरः. शैलूषस्य ऋषेः अपत्यं शैलूषः. Śilūṣa was an ancient teacher of acting and the actors are supposed to be his descendants, spiritually or lineally अपरिहीयमानम् so as to leave no flaw, so that nothing will be found wanting. It is the *pres. p. pass.* of ह्य with परि to abandon and is used adverbially and the sense in which it is so used is idiomatic Properly it means किञ्चित् सौष्ठवेण न परिहीयते यथा तथा सौष्ठवापरिहीयमानम् so that nothing will be abandoned by charm: e. nothing will be defective. Compare 'सुविहितप्रयोगतया आर्यस्य न किमपि परिहास्यते' Ś i. आतोद्यः. विधयः operations such as the orderly disposition or arrangement (विन्यासः) of the (various) musical instruments आतोद्यम् refers to the fourfold musical instruments viz. ततम् or a stringed instrument such as a lute, आनदम् or a bound instrument such as a drum, सुषिरम् or a wind instrument such as a flute and घनम् or a solid instrument such as a cymbal Note 'ततं चैवावनदं च घनं सुषिरमेव च । चतुर्विधं तु विज्ञेयमातोद्यं लक्षणावन्तितम् ॥ 1 ततं तन्त्रीकृतं ज्ञेयमवनदं तु पौष्करम् । घनं तालस्तु विज्ञेयः सुषिरो वशा एव च ॥ 2 ' नाट्यशास्त्र अ 29; also 'ततं वीणादिकं वाद्यमानदं दुरजादिकम् । वंशादिकं तु सुषिरं कास्यतालादिकं घनम् । चतुर्विधमिदं वाद्यं वादिनातोद्यनामकम् ॥' अमरः. प्रवेशकालः—This refers to the time of the Lord's entrance into Yudhisthira's abode: e. of his arrival there and not to the time of his entrance into Duryodhana's camp. After going to Yudhisthira and taking his leave, the Lord was to proceed to Duryodhana on his

mission of negotiating peace And it was in honour of this arrival of Kṛṣṇa that Vidura was issuing orders to commence festivities तत्रभवतः of that revered one. पाराशर्य is Vyāsa, the son of the sage Parāśara. जामदग्न्य is Paraśurāma, the son of the Jamadagni. \*जामदग्न्या प्रभूतो ( at the head, at the commencement ) येषा मुनिवृन्दारकै ( 1 ) मुनिवृन्दारकाः the most eminent of the sages. ( 2 ) मुनयश्च वृन्दारकाश्च sages and gods The second explanation is to be rejected as the previous compound contains the names of sages only. वृन्दारक means a god or a deity, but at the end of compounds it has the sense of 'chief or eminent among,' like कुञ्जर, व्याघ्र etc. The word is explained as प्रशस्ते वृन्द यस्य and is formed according to the Vārtika 'शृङ्गवृन्दाभ्यामारकन्', which gives us शृङ्गारक. and वृन्दारक. भरत काम्यया through a desire for ( doing ) good to the family of Bharata See 'शापितोसि गोब्राह्मणकाम्यया यद्येतत्सुवर्णं भाण्डं न गृह्णासि' Mk. III भरत, the son of Dṛṣṇya and Sakuntalā was a remote ancestor of both the Kauravas and the Pāṇḍavas After him India is known as Bharatavarṣa or Bhārata The epic is also called Mahābhārata, because it records the history of the Bhāratas or descendants of Bharata, though there are other derivations of the name also प्रतिपन्न दौत्यं येन who has accepted the position of a messenger शिविर is a camp शिविरसन्निवेश ( the site of the camp, the place where the camp is situated ) is unnecessarily clumsy and hence has been rejected. प्रस्थातुकामस्य desirous of starting. प्रस्थातु काम यस्य प्रस्थातुम् loses its final according to the maxim 'लुप्तेदवश्यम् कृत्ये तु काममनसोरपि । समो वा ततहितयोमासस्य पाचि युद्धघञो 'quoted in the तत्त्वबोधिनी on 'पृथ्वीरादीनि यथोपादिष्टम्' पा 6. 3. 19 The Bodhinī further explains the maxim as 'कृत्यान्ते उत्तरपदे अवश्यम् अन्तं लुप्तेत् । अवश्यमन्तव्यं, अवश्यसेव्यं । तथा तुम्. काममनसो परत अन्तं लुप्तेत् । गन्तुकामः, गन्तुमना । समो हितततयोरन्तं वा लुप्तेत् सहितं संहित । सततं सततं । युद्धञ्च एतयोः परो य पञ्च धातु तास्मिन् परे मासस्य अन्तं लुप्तेत् । मास्यचनी मास्याक । 'सकलस्य जगत य प्रभव. ( creation ) स्थिति. ( sustenance ) निरोध ( destruction ) तेषु प्रभविष्णुना ( able ). आहव एव कल्पान्तानल तस्य प्रशम. तस्य हेतु the cause of extinguishing the fire of world-destruction in the form of the war आह्वयन्ते अरय अत्र इति आहव. that in which enemies are challenged, a battle. Both कल्पः and कल्पान्त mean world-destruction 'संवर्त. प्रलय कल्प क्षय कल्पान्त इत्यपि' अमरः. पारिपार्थिक or पारिपार्थक is the Assistant of the Sūtradhāra Both forms of his name are grammatically correct, being derived from परि ( round about ) and पार्थ ( side ). He is always at the Sūtradhāra's side Bharata thus defines him 'सूत्रधारस्य पार्थे य प्रकरोत्यमुना सह । कान्यार्थसूचनालापं स भवेत् पारिपार्थिक ॥' कुशीलव means a wandering minstrel or a bard, from कुशीलवौ, which signifies the two sons of



Rāma and Sītā ( 'चारणास्तु कुशीलवा ' अमर ) It will be remembered that Kuśa and Lava, under instructions from their preceptor, Vālmiki, recited every day chapters from the Rāmāyana at the gate of Rāma's palace, on the occasion of the horse-sacrifice performed by him Vide Rāmāyana Uttarakāṇḍa cantos 93 and 94 This was the first occasion when a Kāvya, glorifying a king, was thus publicly sung, and the people, who in later days made the singing of eulogistic stanzas in glorification of kings their profession, derived their name from these early singers viz Kuśa and Lava कुशीलव then came to mean an actor, a sense the word possesses in this passage. Later derivations based upon the loose morals, generally to be found among the actors, are 'कुत्सितं शीलं येषां ते कुशीलवा । कुशीलं वान्ति इति वा ।' व्याख्यासुधा The artificial character of these derivations is self-evident भरत connects कुशीलव with कुशल See 'नानातोद्यविधाने प्रयोगयुक्तं; प्रवादेन कुशल । आतोद्येष्यतिकुशलो यस्मात्स कुशीलवस्तस्मात् ॥ 37 ' नाट्यशास्त्र 36. संगीतकम् & concert सम्यग् गीतं यत्र तत् संगीतम् । तदेव संगीतकम् 'गीतं नृत्यं च वाद्यं च त्रयं संगीतमुच्यते' कतमम्—Compare 'अथ कतमं पुनर्कृतमधिकृत्य गास्यामि । S 1 ननु conveys a gentle rebuke and is best translated by 'Why.' The Sūtradhāra means to say that his Assistant ought to know he should sing with reference to the autumn, which was just the season ( अग्रमेव ) in which they were talking चन्द्रात्पेन नक्षत्रग्रहे क्रौञ्चहंसैः सप्तच्छद-कुसुम-पुण्डरीक-काशकुसुमानां परागैश्च धवलितं दिशा मण्डलं यस्मिन् तम्. Whiteness is a peculiar characteristic of the autumn, which becomes specially noticeable after the gloom of the rainy season The moon, the stars (नक्षत्रम्), the planets all begin to shine in their white refulgence, being no longer obscured by the veil of clouds The curlews ( क्रौञ्च ) and swans, both of white colour, make themselves prominent The Saptacchada trees with their white flowers blossom. Kumuda and Pundarika are both white lotuses, the former specially designating the one that blooms at night. 'सिते कुमुदकैरेव' 'पुण्डरीकं सिताम्मोजस्व' अमर. Kāśa is a kind of grass having white flowers ( 'काशस्त्वृणे रोगमेदे' विश्व ) The pollen ( पराग ) of Kumudas and Pandarikas and of the Kāśa flowers spread through the air and render all the quarters white All these white objects generally figure in a typical description of the autumn Note 'काशैर्मही शिशिरदीधितिना रजन्यो हंसैर्जलानि सरिता कुमुदे सरासि । सप्तच्छदैः कुसुममारनतैर्वनान्तां शुक्लीकृतान्युपवनानि च मालतीभिः ॥' Rs iii 2; also R. iv. 17-19; Mu iii 20 Note that आतप really means the light of the sun, which heats ( आ समन्ताद् तपति ) But then the word became a synonym of light merely ( 'प्रकाशो द्योत आतप.' अमर. ), with the result that a poet could speak of the cool delightful light of the moon as

चन्द्रातप The reading कोकनद for पुण्डरीक is rejected, because कोकनद conventionally is a red lotus 'अयं कोकनद रक्तकुमुदे रक्तपत्रके ।' मेदिनी. स्वादु जल येषु ते स्वादुजलाः, स्वादुजला जलाशया यस्मिन् reservoirs of water (such as lakes etc.) in which have sweet water The rainy season, which precedes, is marked by muddy and tasteless water In the autumn water becomes clear and sweet to the taste Note Rs. iii. 11 and 21, R 14 21

6 Construe —(अस्या शरदि) सत्यक्षा मधुरगिरिः प्रसाधिताशा मदीद्वतारम्भाः धार्तराष्ट्रः कालवशात् मेदिनीपृष्ठे निपनन्ति । (आर्या)

The stanza describes the fact so often referred to by Sanskrit poets, namely, that at the beginning of the rainy season the swans migrate to the Mānasa lake, because muddy water is said to be repugnant to them, and that they return to the earth on the advent of the autumn which is characterised by limpid water Note among poetical conventions S D vii mentions 'जलघरसमये मानसं गच्छन्ति हंसाः' According to Mallinātha the swans return to the Mānasa lake during the rains, because in that season only the lake is free from snow, which at other time mars its beauty ('कालान्तरे मानसस्य हिमदुष्टत्वात् हिमस्य च हंसानां रोगहेतुत्वादप्यत्र गता हंसा पुनर्वर्षास्तु मानसमेव गच्छन्तीति प्रसिद्धिः' on Me 11 q v) This description is couched in words which are paronomastic (श्लिष्ट) and which therefore indirectly suggest the downfall of the Kauravas Every word has a double sense, the first referring to the phenomenon and the second conveying the suggestion धार्तराष्ट्राः (1) swans 'धार्तराष्ट्रं कोरवेऽहौ कृष्णास्याग्निसितच्छदे' हेम, 'राजहंसास्तु ते चञ्चुचरणैर्लोहितैः सिताः । मलिनैर्मल्लिकाख्यास्ते धार्तराष्ट्राः सितेतरैः ॥' अमर. Technically the dhārtarāstra is a swan white in his body, but dark in his beak and feet The significance of the name in this sense is thus expressed धृन् निवासाय आश्रितः (मानसं सरो विहाय) राष्ट्रं मेदिनी ये ते धृन्तराष्ट्राः, त एव धार्तराष्ट्राः (2) the sons of Dhrtarāstra, i. e. the Kauravas. सत्यक्षा (1) सन्तः रुचिराः पक्षाः पतत्राणि येषां ते having beautiful wings (2) सन्तः भीष्मद्रोणादयः पक्षाः सहायाः सखायः वा येषाम् having for their partisans or for their friends good men such as Bhīṣma, Droṇa etc. 'पक्षो मासार्धके पार्श्वे ग्रहे साध्याविरोधयो । केशादेः परतो वृन्दे बले सखिसहाययो । बुद्धीरन्ध्रे पतत्रे च बाजिकुञ्जरपार्श्वयो' मेदिनी मधुरगिरिः (1) whose notes are sweet मधुरा गिरिः येषां ते (2) who are sweet in words, with the insinuation that they are hypocritical, their actions not conforming to those sweet words. Another way is to take सत्यक्षामधुरगिरिः as one word, when going with the Dhrtarāstras, to be explained as सन् पक्षः येषां ते सत्यक्षा पाण्डवाः इत्यर्थः । तेषु अमधुरा गिरिः येषां ते who speak harshly of the Pandavas ) whose cause is just But this way is obviously far-

in his speech, he argued, he merely used the word Dhārtarāstra to signify (व्यपदिष्ट्) the swans in his desire (आशंसा) to describe the autumnal season. The Assistant retorted by saying that he did know (न-न) that dhārtarāstra meant a swan, but there was no escape from the fact that the Sūtradhāra's words conveyed inauspicious suggestion, and that made his heart tremble. यत्सत्यम् is idiomatic for 'to tell the truth, indeed' ननु conveys a gentle censure. The Sūtradhāra means to say that his Assistant ought to have seen that whatever inauspicious suggestion there was in his description of the autumn was now averted by Kṛṣṇa, who had himself assumed the role of a mediator. In order further to explain (तथाहि) his meaning, he depicts in the following stanza what he thinks would be the result of the Lord's mediation.

7 Construe —अरीणां प्रशमात् निर्वाणवैरदहना पाण्डुनया माधवेन सह नन्दन्तु ।  
रक्तप्रसाधितध्रुव (अत एव) क्षतविग्रहाश्च कुरुराजसुता स्वस्था भवन्तु । (वसन्तिल का)

But it would appear the Sūtradhāra, even like Bhīmasena, did not want the fire of enmity (वैरेव दहन.) to be extinguished (निर्वाण p p from निर्+वा to become extinguished) by means of a peace being brought about. He therefore ostensibly expressed a pious wish for the good of both the parties in order to allay the superstitious fears of his Assistant, but really he again shadowed forth by means of double-meaning words the fate that in his opinion awaited the Kauravas. Note that निर्+वा yields two past passive participle forms viz निर्वाण and निर्वात. Of these निर्वाण is available in all cases except when the action refers to wind. Read 'निर्वाणोऽवाते' पा 8. 2. 50 (अवाते इति छेदः । नि पूर्वोद्वातेर्निष्ठातस्य नत्व स्याद् वातश्चेत् कर्ता न । निर्वाणोऽग्निर्निर्वा । वाते तु निर्वातो वात । सि. कौ. ). अरीणां प्रशमात् (1) owing to reconciliation of the enemies, that makes them quiet (ज्ञान) (2) owing to the slaughter or annihilation of the enemies, which also makes them silent in death. रक्त ध्रुव (1) a रक्तेभ्यः अतुरक्तेभ्यः पाण्डवेभ्यः प्रसाधिता वित्तीर्णा भू-तेषां न्याय्यं राज्यार्थं ये who have restored their legitimate share of the kingdom to the Pāṇḍavas who would thus be attached to them. Note that in this compound the adjective रक्त is used proleptically. रक्त is not an ordinary characteristic of the Pāṇḍavas, but रक्तत्व is a result attending सूप्रसाधन or मूर्तिनरण at the hands of the Kauravas. ४ रक्तेभ्यः अतुरक्तेभ्यः सुहृद्वदिव्यः प्रसाधिता अपिता भू राज्यं ये who have bestowed on their devoted friends such as Karna a kingdom. Thus interpreted the adjective would refer to an ordinary characteristic of the Kauravas. ८ रक्ता सरासीकृता प्रसाधिता प्रकर्षेण साधिता वशीकृता च भू ये who have made the

earth & the inhabitants thereof entertain affection for them and thus captured them & their hearts. Thus also the adjective becomes वस्तुस्वभावदर्शक Explanation *a* however appears to us to be preferable. (2) रक्तेन प्रसाधिता यू who have decked the earth with their blood. Thus they would naturally do when they are destroyed by the Pāṇḍavas क्षतविग्रहा (1) क्षत विग्रह संग्राम ये who have ended war by restoring to the Pāṇḍavas their just share. (2) विग्रह = शरीरम्. क्षता विग्रहा येषां whose bodies are shattered 'विग्रह समरे काये' विश्व. Note that in the ostensible meaning the construction is रक्त भुवः (अत एव) क्षतविग्रहाश्च, while in the suggestion, which is the Sūtradhāra's real meaning, it becomes क्षतविग्रहा (अत एव) रक्त भुवश्च. The reason for this change is plain स्वस्था (1) स्वेषु तिष्ठन्ति ते who reside in themselves, have nothing to disturb them, are at ease (2) स्व स्वर्गे तिष्ठन्ति ते who reside in heaven & are dead, by way of euphemism 'सुस्थिते च मृते स्वस्थ.' विश्व स्वर in this case is an avyaya or indeclinable in the sense of heaven ('स्वरव्यय स्वर्गनाकत्रिदिवत्रिदिशालया' अमरः). The compound then becomes स्वस्था (स्व + स्थ). The intervening visarga is dropped, according to the Vārtika 'खपरे शरि वा विसर्गलोपो वक्तव्य' which means that when a visarga is followed by श, व् or स्, itself followed by a hard consonant, it is optionally dropped. When it is not dropped, it is either retained or changed to श, व् or स् respectively. Thus विष्णु + स्थाता = विष्णु स्थाता, विष्णु स्थाता or विष्णुस्थाता. This stanza is again an instance of शब्दशक्तिमूलध्वनि. It is quoted in K. P. as an illustration of the dictum that अश्लीलत्वम् 'indecentcy' (of which inauspiciousness is a variety) is a merit, when the inauspiciousness refers to a future event. Read 'अत्र 'प्रशमात्' इति 'स्वस्था' इति मरणार्थकत्वादश्लीलेऽपि भाव्यमङ्गलसूचनाद् गुणः । दुर्योधनामङ्गलस्य नायकमङ्गलत्वेन गुणत्वं बोध्यम्' प्रदीप. साविक्षेपम् reproachfully. Bhīmasena was already angry. He could not stand the idea of peace being concluded with the Kauravas. And when in such a mood he heard the Sūtradhāra uttering a pious wish for the good of the Kauravas, he burst into the following angry stanza in a tone of reproach. Owing to his excitement he was incapable of understanding the hidden meaning of the Sūtradhāra वृथामङ्गलपाठक vain utterer of auspicious things. Bhīmasena means to say that the Sūtradhāra's auspicious utterance was bound to turn out fruitless, for in spite of what the Sūtradhāra might say, he was going to kill the Kauravas अपसद्- (अप दूरं सीदति असौ) one who sits apart, a low man. At the end of compounds it has the sense of 'vile' 'wretched' 'the most degraded among.' Technically it refers to the children of six degrading connections & of men of the first three castes with women of the castes.

inferior to their own. Read ' विप्रस्य त्रिषु वर्णेषु नृपतेर्वर्णयोर्द्वयोः । वैद्यस्य वर्णे चैकस्मिन् षडेतेऽपसदाः स्मृताः' Manu, x 10

8 Construe—लाक्षागृहानलविषान्नसमाप्रवेशौ नः प्राणेषु विचिन्तयेद्यु च प्रहृत्य, पाण्डववधूपरिधानकेशान् आकृष्य धार्तराष्ट्रा मयि जीवति स्वस्था. भवन्ति ( किम् ) । ( वसततिलका )

Bhīmasena here enumerates the principal wrongs done to him and his brothers by the Kauravas and emphatically denies the possibility of his enemies' ever resting in peace as long as he is alive लाक्षागृहानलश्च विषान्नं च समाप्रवेशौ नै लाक्षानिर्नित युद्धं लाक्षागृहम् ( मध्यमपदलोपी ), तस्मिन् अनल When the Pāṇdavas grew popular among the subjects owing to their manifold virtues and all citizens began to speak of Yudhiṣṭhira as the successor of Dhṛtarāṣṭra, Duryodhana was alarmed and somehow wanted to get rid of his inconvenient cousins He therefore induced his father to send them for a few days' residence to Vārāṇāṣatā, a city on the Ganges, not far away from the capital, Hāstina-pura, whose beauty and prosperity some clever ministers, impelled by Dhṛtarāṣṭra, had praised in open court in the presence of the Pāṇdavas Purocana, Duryodhana's Mleccha councillor, had under instructions from his master already built a magnificent house of lac (लाक्षागृहम्) in Vārāṇāṣatā, to which, according to Duryodhana's plan, Purocana was to set fire, when the Pāṇdavas were safely lodged therein But Vidura came to know of this wicked plan in good time and in enigmatic language informed Yudhiṣṭhira, at the time of his departure, of the kind of danger that he was running in going to Vārāṇāṣatā He also sent a clever digger who cut a secret subterranean passage from the house of lac Then on a certain day, on coming to know that Purocana was thinking of putting into practice his fell purpose, the Pāṇdavas left the house by the underground passage, Bhīmasena first having set fire to it and thus burnt to death Purocana himself In this way Duryodhana's wicked plan was foiled Vide for the incident M. Bh. Ādiparva chapters 154-160 Note that लाक्षागृहानल really means the fire *which was intended to be set* to the house of lac For we know from the Mahābhārata that it was Bhīmasena himself, and not Duryodhana's agent, Purocana, that set the house on fire विष-मिश्रितमन्नं विषान्नम्—During the course of their juvenile sports Bhīmasena used to overpower the Kauravas in every event and humiliate them in many ways The Kauravas consequently came to entertain deadly hostility towards him and tried to bring about his death by various means One of these was the administering of poisoned food, which

was twice resorted to. The first time Bhīmasena with his superhuman strength digested the poison. On the second occasion while he was lying asleep, motionless through the effect of the poisoned food of which he had partaken no small quantity, Duryodhana and his companions bound his hands and feet and threw him into the Ganges. At the bottom of the river he was bitten by nāgas of virulent venom, which by a kind of homeopathic action cured him of the earthly poison and he then began to work havoc among the nāgas themselves. Vāsuki, their chief, took him to Pātāla, where as a special favour he was given rasa or purified mercury to drink, as a result of which he obtained the strength of an ayuta (ten thousand) elephants (compare by the by vi 17 *infra*). After a week's residence in Pātāla he returned to Hāstinapura to the great delight of his sorrowing mother and brothers. For the incident vide Ādiparva ch 137-139 and read 'तथान्यद्विसे राजन् हन्तुकामोऽस्यमर्षण (दुर्योधन) । 46 भोजने भीमसेनस्य ततः प्राक्षेपयद्विषम् । 47 तच्चापि भुक्त्वाऽजरयद्विकारो वृकोदर । विकारं नाभ्यजनयत्सुतीक्ष्णमपि तद्विषम् ॥ 48' अ. 137; ततो दुर्योधनः पापस्तद्भक्ष्ये कालकूटकम् । स्वयं प्राक्षेपयामास भीमसेनजिह्वामया ॥ 15 स्वयमुत्थाय चैवाथ हृदयेन क्षुरोपम । स वाचासुतकल्पश्च भ्रातृवच्च सुहृद्यथा ॥ 16 स्वयं प्रक्षिपते भक्ष्यं बहु भीमस्य पापकृत् । प्रमक्षितं च भीमेन तं वै दोषमजानता ॥ 17' अ. 138; 'यत्ते पीतो महाबाहो रसोऽयं वीर्यसमुत् । तस्मान्नागायुतबलो रणेऽवृष्यो भविष्यति ॥ 24' अ. 139 समावेश — This refers to the entrance, so cunningly effected by Duryodhana and others, of Yudhishthira and his brothers into the specially erected gambling hall for the purpose of playing dice, an entrance which proved so fatal to the fortune of the Pāṇḍava princes. Duryodhana was inspired with envy at the uncommon prosperity and wealth of Yudhishthira, which he witnessed on the occasion of the Rājāsuya sacrifice performed by the Pāṇḍava in his capital, Indraprastha. He was also smarting under the humiliation of being laughed at by Bhīmasena in that wonderful hall built by Maya for Yudhishthira. Śakuni, the evil genius of Duryodhana, proposed to deprive the Pāṇḍavas of all their enviable wealth by means of gambling of which he was a past master. Dhṛtarāṣṭra was induced to consent to the proposed gambling match and a challenge was quickly sent to Indraprastha through the unwilling Vidura. It was considered unrighteous for a Kṣatriya to refuse a challenge. Yudhishthira therefore accepted it and went to Hāstinapura along with his brothers and there in a specially constructed hall, in the presence of elders like Bhīṣma, Dhṛtarāṣṭra, Vidura and Droṇa and of numerous kings, he lost, owing to the deceitful tricks of Śakuni, all his wealth and possessions and ultimately himself and his brothers and even their wife, all of

whom were consequently reduced to slavery of the Kauravas. Duryodhana thereupon ordered Draupadī to be brought into the assembly and when she protested, Duśśāsana was sent to bring her. He dragged her by her hair into the hall in spite of her protestations and later on pulled her garment in an attempt to deprive her of it. At last Dhṛtarāṣṭra intervened and being pleased with Draupadī, he restored at her request, Yudhiṣṭhira and his brothers to freedom. The Pāṇḍava princes thereupon started for their city. But Duryodhana and Sakuni then realised that they had merely scotched the serpents and not killed them. A fresh challenge was therefore again sent and the Pāṇḍavas returned from half the way and there was a second sabhāpraveśa. Then followed what is known as the anudyūta, wherein the stake was that the vanquished party should reside in a forest for thirteen years, after which one year was to be passed *incognito* Yudhiṣṭhira as before lost. Thus we see that समाप्रवेश really refers to two occasions. Vide for these incidents Sabhāparva chapters 74 to 102, which we strongly recommend students to read. When these fourteen years passed away, the Pāṇḍavas emerged from their obscurity and demanded from Duryodhana their legitimate share of kingdom. Duryodhana was unwilling to part with any land and an appeal to arms seemed inevitable. It was at this time that Lord Kṛṣṇa tried to negotiate peace and avert the catastrophe and with this negotiation our play, as we have seen, begins. It should be noticed that chronologically the compound लाक्षा प्रवेशौ is not correct. It should be विवाहलाक्षागृहानलसमाप्रवेशौ प्राणेषु—By विवाह the life of Bhīmasena alone and by लाक्षागृहानल the life of all the Pāṇḍavas were sought to be taken. वित्तनिचयेषु—The Pāṇḍavas lost their heaps of wealth owing to their entrance into the fatal gambling hall. Note the idiomatic use of the locative in न प्राणेषु वित्तनिचयेषु च प्रहृत्य having struck at our lives and our heaps of wealth. आकृष्य केशान् (परिधानं garment)—This refers to incidents that happened after the sabhāpraveśa was effected. The reading आकृष्ट . केशा is tame, while आकृष्य . केशान् lays the finger straight on the most grievous wrong. In this connection we cannot resist the temptation of quoting the following pathetic stanzas. 'ततो जनेनाभिससार रोषाद् दुःशासनस्तामभिगर्जमान । दीर्घेषु नीलैर्बन्धनैर्धौमत्यं जग्राह केशेषु नरेन्द्रपत्नीम् ॥ 41 ये राजसूयावभृथे जलेन महाक्रतौ मन्त्रपूतेन सिन्धौ । ते पाण्डवानां परिभूय दीर्यं बलात्प्रमृष्टा धृतराष्ट्रजेन ॥ 42 स ता पराकृष्य समासमीपमानीय कृष्णामतिदीर्घकेशीम् । दुःशासनो नाथवतीमनाथवच्चर्कषं वायुं कदलीमिवार्ताम् ॥ 43 ' समापर्व अ 89, 'तच्छ्रुत्वा पाण्डवा सर्वे स्वानि वासांसि भारत । अवकीर्णोत्तरीयाणि सभाया समुपाविशन् ॥ 39 ततो दुःशासनो राजन्द्रेपयः वसनं बलात् । समामध्ये समाक्षिप्य व्यपाकंश्च प्रचक्रमे ॥

40 ' अ. 90. स्वस्था भवन्ति ( किम् ) will they rest at ease ? This is a question of appeal. The effect of it is to deny emphatically the possibility of the Dhārtarāstras' becoming svastha as long as Bhīmasena is alive. In Sanskrit we say that in this sentence we must understand काकु, which means a modulation of voice resorted to in uttering a stanza so as to give it an interrogative force ' भिन्नकण्ठध्वनिधीरे काकुरित्यभिधीयते । ' quoted in S D II., ' काकु क्रिया विकारो य शोकभीत्यादिभिर्ध्वने ' अमर. This device of using Kāku sentences is one of the marked peculiarities of Bhatta Nārāyaṇa's style

वासुदेव मृष्यमाण not tolerating or brooking peace with the Kurus ( sought to be effected ) by Vāsudeva's going ( as a mediator ) कुरु here means the descendants of Kuru. It should once for all be remembered that Kuru was a remote ancestor of both the Pāṇdavas and the Dhārtarāstras. It was after him that the famous battle-field was named Kuruksetra. Strictly then Kurus, Kauravas, Kauravyas etc. mean even like Bharatas, both the sons of Pandu and Dhrtarāstra. But the terms derived from Kuru became restricted in sense and usually meant the Dhārtarāstras. पृथु ध्रुकुटि—पृथुश्चासौ ललाटतटश्च, तस्मिन् घटिता पृथु घटिता, विकटश्चासौ कौ-  
नाशस्य तोरणे विश्रुतः, स इव आचरन्ती विकट विश्रुतायमाना, पृथु . घटिता विकट  
यमाना च भीषणा ध्रुकुटिः यस्य whose fierce frown is formed on the surface  
of his broad forehead and looks ( lit acts ) like the formidable ( विकट )  
trident on the arched gateway ( ' तोरणोऽस्त्री बहिर्द्वारम् ' अमर ) of the God  
or death ( ' कृतान्ते पुंसि कीनाश ' अमर . ) Bhīmasena frowned in anger and  
his frown was marked by wrinkles on his forehead which divided it in  
three parts. Thus it looked like a trident and as it foreboded the death  
of the Kauravas, it is aptly likened to the trident on Death's arch.  
The crescent-shaped forehead where the frown was visible may also be  
taken to stand for the arched gateway where the trident rested. That  
the frown is marked by a three-fold division of the forehead is an idea  
common enough. Note ' बद्धान्वकारया त्रिपताकया ध्रुकुट्या पुनरिव त्रियामां  
परिवर्तयन् ' हर्षचरित उ. 4, Par 6 ( our edition ) ध्रु ( ध्रू or मृ ) कुटि.—टी  
f contraction or knitting of the eyebrows, a frown. कीनाश is  
explained as ' की ' इति अव्यय कुत्सायाम् । की कुत्सित नाशयति ( who destroys  
people in evil ways ) । यद्वा क्लिश्नाति किश्यते वा ( who torments people ) ।  
व्या. छ. The reading विकटध्रुकुटिना दृष्टिपातेन is easy and is for that reason  
likely to be a later emendation. आपिबन् . पातेन as though drinking us  
all by casting a glance निष्क्रान्तौ go out of the stage, exit. Either say  
सूत्रधारः पारिपार्श्विकश्च निष्क्रान्तौ, or simply अभिनेतारौ जनौ निष्क्रान्तौ प्रस्तावना  
is the Introduction. For definition vide Appendix A.



साधुनयम् in a persuasive tone आर्य—This is how an elder brother is technically addressed. 'आर्योति पूर्वजो भ्राता' भरत. अनुमतम् agreeable. भरतपुत्र is an actor, so called because he is a spiritual descendant of Bharata, who, according to tradition, invented the drama 'शैलषो भरत. सर्वकेशी भरतपुत्रक ।' हेम Descent in India is traced in two ways, lineally and spiritually 'वंशो द्विधा । जन्मना विद्यया च' पश्य—Sahadeva is pointing out to Bhīmasena the hidden meaning of the Sūtradhāra's stanza by plainly paraphrasing the important words. For, Bhīma was not in a mood to detect the covert reference. यथार्थम् (अर्थम् अनतिक्रम्य) not transgressing the sense intended, quite in conformity with it, appropriate This is an अव्ययीभाव compound, formed in the sense of अनतिवृत्ति or non-transgression, which is one of the senses of यथा, according to 'अव्यय विभक्तिसमीपसमृद्धिवृद्धचर्याभावात्प्राप्त्यासंप्रति etc.' (a long Sūtra which gives the various senses in which an Avyayibhāva compound can be formed) पा 2 1 6 क्षतजम् that which flows from a wound, blood The reading 'इति पठित्वा अन्यथा अभिनयति' is bad For it is not possible to bring out the real meaning of the Sūtradhāra by mere gesticulations Bhīmasena moreover could not have understood it in this way in his present mood सोपालम्भम् tauntingly Bhīmasena's speech is ironical He says that to the other Pāṇḍavas the Kauravas are brothers—to him they are of course inveterate enemies—with whom peace must be effected by all means Therefore it is not proper for them to think inauspicious things about them The word भ्रातर is used purposely सन्धेया, fit to be made peace with Bhīma's speech suggested that the other Pāṇḍavas felt not anything for the doings of the Kauravas This irritated Sahadeva He therefore said in anger (सरोषम्).

9 Construe—राजा निषेद्धा न स्यात् चेत् पदे पदे कृतवैरान् धृतराष्ट्रस्य तनयान् क तव अनुज. क्षमेत । ( पश्यावक्त्र )

Sahadeva means to say that his other brothers feel, equally with Bhīmasena, the insults ( वैरम् act of hostility, provocation ) offered to them at every step by the Kauravas. Only they do not grow impatient like Bhīma, because they have too great a regard for the King viz Yudhisthira तव अनुज is a significant expression. As brothers of Bhīma they cannot possibly put up with the insults in a tame manner. Bhīma was a man of highly impulsive temperament Though often extremely violent in thought and word, he always remained non-violent in deed out of regard for his elder brother Compare his words in the Sabhāparva, when, on being asked by Duryodhana as to whether Draupadī was or was not rightly won in the dyūta, he declares 'यद्येष गुरुस्माकः

धर्मराजो महामना । न प्रभुः स्यात्कुलस्यास्य न वयं मर्षयेमाहि ॥ 12 ईशो नः पुण्यतपसां प्राणानामपि चेश्वर । मन्यते जितमात्मानं यद्येष विजिता वयम् ॥ 13' अ. 92. Sahadeva here is almost paraphrasing Bhīma's words on that occasion with a view to remind him of what he himself had then said and to impress upon him the necessity of curbing his temper. But to-day Bhīma is far too much exasperated. All along he has remained non-violent, because he hoped one day to have his revenge. But now he sees that if peace be effected, his cherished revenge will be impossible. He therefore declares that he will no longer have anything to do (मित्र) with them all and will seek his revenge single-handed. एवमिदम् so it is i. e. you are unwilling to take action against the desire of the King. But I am prepared to do so. Our ways therefore part (मित्र).

10 Construe — शिशोरेव मम कुरुभि यद् वैरं प्रवृद्धं खलु, तत्र आर्यो हेतुः न भवति, किरीटी न (भवति), युवां च न (भवतः) । जरासन्धस्योरःस्थलमिव पुनरपि विरुद्धं संधिं भीमः क्रुधा विषटयति, यूयं घटयत । (शिखरिणी)

Bhīma is here pointing out why, in the matter of avenging the wrongs the Kauravas had done them, he was not likely to fall in line with his brothers. From their very childhood it was he who had been the special object of hatred to the Kauravas. In spite of his brothers he must therefore see to it that the Kauravas were properly dealt with. It should be noted that what Bhīma was saying was true. Of all the Pāṇḍavas the Kauravas most hated Bhīma and also dreaded him most. It was he who ultimately killed them all. In the latter half of the stanza he is hurling defiance at his brothers. Try however they might to bring about peace, he was determined to see that it would be broken no sooner it was effected. आर्यः refers to Yudhishthira. किरीटी is Arjuna. किरीट-टं विद्यते अस्त्वं. He was so called because a diadem (किरीट-टम्), given to him by Indra, shone resplendently on his head in battle. Note 'किरीटं सूर्यसंकाशं भ्राजते मे शिरो-यतम् । रणमध्ये रथस्थस्य सूर्यपावकस्तन्निभम् ॥ 29 अच्छेद्यं रुचिरं चित्रं जाम्बूनदपरिष्कृतम् । इन्द्रदत्तमनाहार्यं तेनाद्भुतं किरीटिनम् ॥ 30' विराटपर्व अ. 43. जरा मिव like the stout or massive (स्थलम्) chest of Jarāsandha. The reference is to the story of Jarāsandha, King of Magadha, who was possessed of superhuman physical strength. King Brhadratha of Magadha had no son. In despair he retired to a forest along with his two wives, the twin-born princesses of Kāśī, in order to practice penance. There he chanced to meet a great sage, named Candakausika, who gave him a charmed mango-fruit, which was to be eaten by his wife and which was to give him a son. The Benares princesses

the fruit in two and ate it. The result was they each gave half to half the body of a boy. Grieved at this unnatural phenomenon the two sisters in consultation arranged to throw the two halves of the boy's body at a crossway in the city. A demoness, named Jarā, wandering about in search of human food, found these halves, which, when joined together by her, developed into a powerful boy whom the demoness restored to the King. The boy was significantly named Jarāsandha, as the halves of his bodies had been joined together by Jarā. Jarāsandha, on succeeding his father, imprisoned 86 thousand kings in order to perform a human sacrifice to Rudra. Before the Rājasūya sacrifice of Yudhishthira was performed Kṛṣṇa (for whom Jarāsandha had come to entertain a bitter enmity owing to his slaughter of Kamsa, who was Jarāsandha's son-in-law), Arjuna and Bhīma went to Jarāsandha and demanded the release of the imprisoned monarchs. The Magadha King having refused, a single combat ensued between him and Bhīmasena, which lasted without cessation for 15 days. Bhīma cut the body of Jarāsandha in two, but it again grew whole (विरूढ) and Jarāsandha commenced the fight afresh. Kṛṣṇa thereupon gave a boon to Bhīma, profited by which the Pāṇḍava prince again cut Jarāsandha in two and threw the halves crosswise on the ground. When the destruction of Jarāsandha is completed. It is this fact of cutting under the body of Jarāsandha, after it had again grown whole, that is referred to by Bhīmasena in the third line. For the story of Jarāsandha vide Sabhāparva chapters 17-25 and read 'ते (शकले) व्ययनिक्षिप्ते जरा नामाथ राक्षसी । जग्राह मनुजव्याघ्र मांसशोणितभोजना ॥ 52 कर्तुकाम् । बहे शकले सा तु राक्षसी । सयोजयामास तदा विधानबलचोदिता ॥ 53 ते समानीतमात्रे शकले पुरुषर्षभ । एकमूर्तिधरो वीर कुमार समपद्यत ॥ 54 ' अ 17, 'तस्य नामाकरोच्चैव नामहंसमः पिता । जरया सन्धितो यस्माज्जरासन्धो भवत्वयम् ॥ 11 ' अ 18, 'तदा क्षममवदिनानि दश पञ्च च । अनाहार दिवारात्रमविश्रान्तमवर्तेत ॥ 33 अ 24, 'ततस्त्वाज्ञायैव पाद्व्युत्क्षिप्य मारुति । द्विधा बभञ्ज तद्गात्रं प्राक्षिपद्विननाद् च ॥ 16 पुन सन्धाय तु तदा सन्धः प्रतपवान् । भीमेन च समागम्य बाहुयुद्धं चकार ह ॥ 17.. पुन कृष्णस्तामिरिणं श विच्छिद्य माधव । व्यत्यस्य प्राक्षिपत्तु जरासन्धबधेन्सया ॥ 19 भीमतेनस्तदा ज्ञात्वा वैमेद् च मागधम् । द्विधा व्यत्यस्य पादेन प्राक्षिपञ्च ननाद् ह ॥ 20 शुष्कमासास्थिमैद्वभिन्नमस्तिक्यपिण्डक । श्वभृतस्तदा राजन् पिण्डीकृत इवाबमौ ॥ 21 ' अ 25 विरूढ is a double sense. It means 'healed up, rendered whole,' when going with उर स्थलम्, and 'effected, formed' when going with सन्धि. Thus the sentence becomes पुनरपि विरूढ जरा . स्थलमिव पुनरपि विरूढं सन्धि विघटयति. Note that सन्धि here just means 'peace' and does not paronomastically mean 'the union of the two halves,' as some think विघट to break,

अतिसंभूत क्रोध येषाम् whose anger has exceedingly gathered together, who are extremely enraged गुरु means an elderly relation, here a brother, our worthy brother कदाचित् खिद्यते will perhaps get angry खेदः originally meant physical pain or exhaustion, then mental pain or agitation, vexation, and then anger, which is also a kind of mental agitation. The last meaning is pertinent in the present case, considered in the light of the following speech of Bhīmasena. The same meaning 'feel aggrieved' does not appear to us to be satisfactory किं नाम जानाति—Bhīma is surprised to hear from Sahadeva the possibility (नाम has the sense of समावना) of Yudhisthira's ever becoming angry. He was all along under the impression that his elder brother knew kṣamā or forgiveness alone. To learn from Sahadeva that he knows anger too (खेदमपि) is therefore quite a news to him. The whole speech is highly ironical. The sentence गुरुः जानाति is to be understood with the author's favourite काकु, which is here very happy and intensifies the irony so much. 'You are incapable of feeling anger. Your all-in-all lies in kṣamā'—this was a common taunt which Draupadī and Bhīma often administered to Yudhisthira. Compare Draupadī's words to the king in Vanaparva Oh 28 'नूनं च तव नैवास्ति मन्युर्भरतसत्तम । यत्ते भ्रातृश्च मा चैव दृष्ट्वा न व्यथते मन ॥ 35 न निर्मन्यु क्षत्रियोऽस्ति लोके निर्वचन स्मृतम् । तद्य त्वयि पदयामि क्षत्रिये विपरीतवत् ॥ 36 '

11 Construe.—पाञ्चालतनया नृपसदसि तथाभूतां दृष्ट्वा बल्ललघरे (अस्माभिः) व्याधे सार्धं वने सुचिरमुषितम् । विराटस्य आवासे अनुचितारम्भनिभूतं स्थितम् । (एव गतेऽपि) गुरुः खिद्ये मयि खेदं भजति (किम्), अद्यापि कुरुषु न (भजति किम्) । (शिखरिणी)

Bhīmasena wants to explain (पद्य) to Sahadeva why he thought Yudhisthira was incapable of anger and why he was surprised at Sahadeva's remarks that he would get angry. Occasions had arisen in the past when anger on the part of Yudhisthira would have been most proper. But he did not get angry. How then could he have that feeling now? If he had, it would indeed be a great surprise. तथाभूताम् who had become like that i.e. who had been reduced to that condition. This is a most compressed and a most impressive epithet. It at once recalls to the mind the picture of the helpless Draupadī in her courses, rudely dragged by her hair and her garment in that assembly, and all that shameless indignity to which she was subjected by Duśśāsana. तथाभूताम् is really equal to दुःशासनाद्व्यमाणवसनकेशां नम्रीक्रियमाणां कन्वन्ती च. This way of describing Draupadī's helpless condition in a general way is more effective than if actual words to convey the sense intended had been used. Besides the condition, to which Draupadī had been

reduced, was to Bhīma so horrible that he could not describe it in so many words J's explanation of तथाभूता as ऋतुमती नम्रा च is wrong For, ऋतुमती was not a condition to which she had been reduced by the enemy and नम्रा does not represent the truth Draupadī had never been stripped naked, only an unsuccessful attempt to do so had been made दृष्ट्वा—This and the following words in the first half of the stanza are all significant Thus दृष्ट्वा having actually seen, न तु श्रुत्वा Actual sight of the humiliation of a loved one is certainly far more painful and exasperating than hearing an account of it नृपसदसि—The insult was aggravated by the fact that it was inflicted in the assembly of kings It is a matter of common experience that humiliation suffered in public is more galling than if it were received in private life It was besides a most mortifying sight for the Pāṇḍavas to witness their beloved wife subjected to such indignity in the presence of those very kings, whom they had before brought under their sway पाञ्चालतनयाम् the daughter of the king of the Pāñcālas Draupadī was not an ordinary woman India's bluest blood ran in her veins An insult to her was therefore most provoking ! But what did we do ? We merely looked on ! Oh, how humiliating ! Such is Bhīma's suggestion In Sanskrit the name of a country designates the people as well as the king thereof Thus Pāñcāla means the country of that name, the people of that country and its king व्याधौ सार्धम् in company with hunters Good company often serves to alleviate the miseries brought on by circumstances. But who were our associates ? Hunters ! Oh, what a fall ! स्तुचिम्—for a very ( *sc* ) long time A day or two of such residence would perhaps have been tolerable But twelve long years—oh, that was simply unbearable ! And we did it all ! बल्कलघरे ( बल्कलानां घरा धारका तै ) putting on, or dressed in, barks. We did not have even good garments Oh, what a degradation for members of royal family ! Compare ' विजित्य यं प्राज्यमयच्छदुत्तराम् कुरुनकुर्वन् बहु वासवोपम । स बल्कवासासि तवाधुना हरन् करोति मन्यु न कथं धनंजय ' Kt. 1 35 अदुचिताश्च ते आरम्भाश्च ते निभूतं गुप्तं यथा स्यात् तया in a way unknown to others, or secretly ( *i.e.* concealing our identity ), by means of occupations ( आरम्भ ) improper ( for us ), This refers to the latter part of the wager in the anudyūta which was to the effect that the vanquished party was to live twelve years in a forest and further to pass one year *incognito*, during which time if its identity was found out, a further residence in the forest for twelve years more was to follow as a penalty Note ' महाघनं गलई त्वेकं शृणु मो भरतर्षभ ॥ 9 वयं वा द्वादशाङ्गानि युष्माभिधूत-निर्जिता । प्रविशेम महारण्यं तैरवाजिनवासस ॥ 10 त्रयोदशं च स्वजनैरज्ञाता परिवत्सरम् ।

ज्ञाताश्च पुनरन्यानि वने वर्षाणि द्वादश ॥ 11 अस्माभिर्निर्जिता यूय वने द्वादश वत्सरान् ।  
वसध्वं कृष्ण्या सार्धमाजिने प्रतिवासिता ॥ 12 त्रयोदश च स्वजनैरज्ञाताः परिवत्सरम् ।  
ज्ञाताश्च पुनरन्यानि वने वर्षाणि द्वादश ॥ 13 त्रयोदशे च निवृत्ते पुनरेव यथोचितम् ।  
स्वरार्यं प्रतिपत्तव्यमितरैरथैवेतैः ॥ 14' समापर्व 98 Thus 13th year the  
Pāṇḍavas passed at the palace ( आवास ) of King Virāṭa, disguising  
themselves under various assumed names and following various pro-  
fessions quite unworthy ( अनुचित ) of themselves. Thus Yudhishthira  
lived there as gambler, introducing himself as a Brāhmaṇa, a friend  
and favourite of Yudhishthira, by name Kanka ( 'कको हि नाम्ना विषय  
तवागतो व्रती द्विजानि. स्वकृतेन कर्मणा ।..35 युधिष्ठिरस्यापि सखाभव पुरा. 36'  
विराटपर्व 9 ), Bhīma announced himself as a Śūdra by caste, named  
Balala, a clever cook, who had seen service under Yudhishthira and was  
made head of Virāṭa's culinary department ( 'जात्यास्मि शूद्रो बललेति नाम्ना  
जिजीविषुस्त्वाद्विषय समागत ॥ 17 युधिष्ठिरस्यापि महानसे पुरा बभूव सर्वप्रभुरन्न-  
पानद्. 1...18' अ 10 ) Arjuna appeared as a eunuch under the name  
Brhannalā and was appointed instructor to Princess Uttarā in music  
and dancing ( 'स तत्र राजानमभिवाद्वात्रिवाद् बृहन्नलाह नरदेव नर्तकी ॥ 8' अ 11 ).  
Nakula went in the character of Yudhishthira's Groom-in-Chief,  
Granthika by name, and was made the Asvapati of Virāṭa ( 'तवाश्वबन्ध-  
मुत्सृज्यो भवाभ्यर्हं कुरुष्व मामश्वपतिं यदीच्छसि ॥ 6 जानस्तु मामाह स चापि पाण्डवो-  
युधिष्ठिरो प्रस्थिकमेव नामत ॥ 10' अ 12 ) Sahadeva said he was a Vaiśya,  
by name Aristanemi, and had served under Yudhishthira as his Chief  
cowherd and was there called Tantripāla ( 'वैश्योस्मि नाम्नाहमरिटनेमिर्गोसंख्य  
आस कुरुपुगवानाम् ॥ 12. तेषां (पाण्डवानां) गोसंख्य आस वै तन्त्रीपालेति मा  
विदुः...17' अ. 13 ). Finally, Draupadī approached Queen Sudesā of  
Virāṭa, introduced herself as a servant and friend of Draupadī by  
name Mālīnī, and accepted service as a Sairandhrī ( 'वासश्च परिचायेकं  
कृष्णां मुमालिनें महत् । कृत्वा वेधं च सैरन्ध्र्या. कृष्णा व्यचरदार्तवत् ॥ 2. मालिनी चेति मे  
नाम स्वयं देवी चकार ह । कृष्णा कमलपत्राक्षी सा मे प्रणसमा सखी ॥ 45' अ 14 ).  
Note that it is a mistake to suppose, as people often do, that Sairan-  
dhri, was Draupadī's proper name assumed to conceal her identity  
at Virāṭa's court. Her assumed name was Mālīnī, as we know from  
above. Sairandhrī is a common name applied to a class of female  
artisans, who work in the houses of others, but who do not thereby  
lose their independence. 'सैरन्ध्री परवेश्मस्था स्ववशा शिल्पकारिका' अमरः.  
The last line contains two kākus or questions of appeal माहि  
खिन्ने शूरः खेदं भजति ( किम् ), अद्यापि कुरुषु खेदं न ( भजति किम् ). भजति  
has the sense of the near future: will entertain anger. This line is a direct answer to Sahadeva's words कदाचित् खियते  
शूरः. By the two kākus used Bhīma wants to insinuate that

anger towards him is most improper, while towards the Kurus it is most proper. But if Sahadeva's statement were correct, Yudhishthira would be acting just the other way! This stanza is quoted in K. P. III as an instance where kaku conveys by suggestion the intended sense. 'अत्र मयि न योग्य खेदः, कुरुषु तु योग्य इति काका प्रकाशयते' p 75 The stanza is further quoted in K. P. VII as an instance of the poetical defect called न्यूनपद, in so far as certain words have to be supplied viz. अस्माभि before उषितं, स्थित etc and इत्य before खिन्ने. But Mammata is here a trifle too fastidious, as this circumstance can hardly make the stanza defective, at least in the eyes of an ordinary critic, for he understands the words supplied very easily without any stretch of imagination. For otherwise, if we carried Mammata's principle to its logical consequences, stanzas like 'गच्छाम्यच्युत दर्शनेन भवत किं तृप्तिरुत्पद्यते' K. P. p 207 would contain the dosa न्यूनपद, inasmuch as अह has here to be supplied before गच्छामि. The last line decides the meaning to be attached to the root खिद् in this passage. For, खिन्न in खिन्ने मयि undoubtedly means क्रुद्ध. It is thus clear that in the five or six formations from खिद् which occur in this passage, the root has the sense of 'to get angry'. No other sense would do. J is manifestly wrong when he construes the fourth line as 'मयि खिन्ने सति गुरुरपि कुरुषु खेदं न वहति इत्यन्वयः'. Another way of construing the stanza is पाञ्चाल-तनयां दृष्ट्वा, (अस्माक) वने उषितं (भावे क, वासमित्यर्थ) दृष्ट्वा, आवासे स्थितं (स्थान) च दृष्ट्वा, गुरु खिन्ने मयि खेदं भजति. This means that the gerund दृष्ट्वा is to be connected with भजति. But this way is inadmissible for two reasons. First, this construction means that only Yudhishthira saw Pāṇḍalī in that condition. It makes पाञ्चालीदर्शनं युधिष्ठिरकर्तृक only. Secondly, it makes वने वास and आवासे स्थानम् युधिष्ठिरव्यतिरिक्तपाण्डवकर्तृक. This is manifestly not what Bhīma has in his mind. He wants to suggest that they all had gone through those humiliations. Our construction पाञ्चालतनयां दृष्ट्वा वने (अस्माभि) उषितम् etc makes पाञ्चालीदर्शनं, वने वास and आवासे स्थानं all सकलपाण्डवकर्तृक, which is the sense intended.

तत् then, therefore, i. e. because Yudhishthira would thus be unreasonably angry with me. I should really have nothing to do with him. Go you to him therefore. अतिचिरं प्रवृद्धं यः अमर्षः (anger) तेन उद्दीपितं (ablaze) तस्य, Bhīma means his anger has now been allowed to gain strength for a sufficiently long time. The limit has been passed (अति). Action must follow now राजानम्—Note to Bhīma, Yudhishthira at present is not a गुरु, he is merely राजा.

12 Construe—मया युष्मच्छासनलङ्घनाहसि ममेन स्थितं नाम, स्थितिमताम् अनुजानामपि मध्ये (मया) विगर्हणा प्राप्ता नाम । अद्य एकं दिवसं क्रोधोद्धासितशोणित-

रुणमदस्य कौरवान् उच्छिन्तन् मम ( त्व ) गुरु न असि, अहं तव विधेय न ( अस्मि ) ।  
( शार्ङ्गलविक्रीडितम् )

Bhīma has already declared his intention of revolting against the authority of Yudhisthira in the matter of wreaking his vengeance on the Kauravas. He is in this stanza depicting the undesirable results that he fears would follow such revolt viz the sin ( अहम् ) of having transgressed ( लङ्घनम् ) the command ( शासनम् ) of an elder brother and the censure ( विगर्हणा ) that he would stand exposed to in the midst of the brothers, who had always been keeping to their bounds ( स्थितिम् duly following the bounds or ordinances that are set to an individual ) and declares he is prepared ( नाम् ) to suffer them गुष्माकं शासनं, तस्य लङ्घनं, तदेव अहं तस्मिन् मग्नं plunged, from मस्त्र-मज्जाति मया मग्नेन स्थितम् is an impersonal construction. नाम् is used in the sense of अभ्युपगम or acceptance, 'I prefer,' 'I am prepared to suffer'. 'नाम प्राकाश्यकुत्सयो । संभाव्याभ्युपगमयोरलीके विस्मये कुक्षि' हेमचन्द्र This sense of नाम् in this and the following line is misunderstood by many. The reading लङ्घनामसि is evidently a deliberate emendation on the part of some third-rate scribe, who thought मग्नेन would suit अस्मसि better. But one must remember, that 'plunged in sin' is quite a common conceit, suggesting as it does the comparison of sin with ocean. Besides लङ्घनामसि loses a very important factor in Bhīma's mental state viz the idea of sin. Bhīma is conscious that the course at present he is about to adopt involves sin. Yet his ire is so pitched that he is prepared to incur it अनुजानां मध्ये—The meaning is. All my younger brothers will not go against the desires of Yudhisthira. But I am prepared to do so. In the midst of them & c in contrast with them I shall incur censure *from the public* as being a disobedient younger brother. But I prefer it ( नाम् ). Another way is to take अनुजानां मध्ये=at the hands of younger brothers. They would all remain obedient to Yudhisthira and would naturally censure me if I proved disobedient. That is the idea. This way is not quite so good. Bhīma's younger brothers would not quite censure him, even though they thought his action censurable. Besides it is better to refer the 'vigrahanā' as coming from the public. A third way is to take अनुजानां मध्ये=along with my younger brothers. This makes the second line mean Up to this time I remained silent along with my ever obedient anujas and thus incurred censure. But I would no longer do so. This means that censure was levelled against Bhīma and his anujas for not having revolted against Yudhisthira's authority long before. *But this was not a fact.* This interpretation should



therefore be rejected Note that स्थित and प्राप्ता are used in the sense of the immediate future For Bhīma is referring to the results that *would follow* his revolt क्रोधेन उल्लासिता (from उद्+causal of लस् to brandish or flourish high), शोणितेन अरुणा (gory with blood) च गदा यस्य. This adjective is partly proleptic Bhīma would raise his sword on high and proceed to kill the Kauravas. His sword would *then* become red with blood उच्छिन्दत *pres. part* from उद्+छिद् छिनत्ति to cut, destroy, annihilate The present participle has the sense of the immediate future अद्य एकम् दिवसम् to-day, for (just) one day Bhīma wants to emphasise the fact that his revolt against Yudhishthira would last only for a day, during the course of which he would be able to annihilate the Kauravas. दिवसम् is an accusative of time showing duration, used according to 'कालाध्वनोरत्यन्तसयोगे' पा 2 3 5 (इह द्वितीया स्यात् । मास कल्याणी । मासमधीते । मास शुद्धधाना । क्रोश कुटिला नदी । क्रोशमधीते क्रोश गिरि । अत्यन्तसयोगे किम् । मासस्य द्विरधीते । क्रोशस्यैकदेशे पर्वत । सि कौ. ). यः elder brother, who as such deserves to be obeyed 'विधेय' (विधातु शक्य ) whom it is possible to control, obedient विधेयो विनयप्राप्ती वचने-स्थित आश्रय 'अमर

उद्धतम् haughtily This is used adverbially आत्मगतम् to himself आत्मनि गत स्याद् यथा तथा in such a way as to make the speech heard by oneself alone This is a stage-direction This of course does not mean that Sahadeva is to mutter his speech within him He must utter it loudly enough to be heard by the audience But Bhīma is dramatically supposed not to hear it अये shows surprise Sahadeva could not understand why Bhīma should start for Pāñcālī's abode in such a mood ( Page 10 ) चतस्र शाला समाहृता चतु शाल (द्विगु समास ), तदेव चतु शालकम् a building having halls ( शाला ) on all the four sides facing each other, a quadrangle In चतु शालरु प्रति प्रस्थित , प्रति is unnecessary But Nārāyaṇa seems to be fond of it Compare above 'शिबिर प्रति प्रस्थातुकामस्य' p 3 भवतु—Sahadeva decides to wait outside Pāñcālī's quadrangle, because he did not think it proper to intrude on the privacy of Bhīma and Draupadī. आयुधगारम् armoury, arsenal, depository of arms. आयुध सहायः यस्य whose companion is a weapon, armed with a weapon Bhīma was in a mood of defiance and haughtiness He desired to arm himself and at once to proceed to destroy the Kauravas That was why he started for what he took to be the armoury When he came to know his mistake, he thought for a while ( विचिन्त्य ) as to what he should do and then was glad to realise that an opportunity had thus been accidentally thrown in his way of taking leave of ( यन् with अ to take leave of, bid adieu to ) Pāñcālī, before he finally em-

barked on the task of wrecking his vengeance For, he already *was* (एष) thinking of bidding such farewell to his beloved वत्स—The prospect of meeting his beloved at once calms Bhīma down When he is once more himself, he realises that in anger he had gone a little too far in proclaiming his readiness to break away from Yudhiṣṭhira's control. He now wants to excuse himself Yudhiṣṭhira's attempt to effect peace (सन्धानम्) with the wicked Kauravas naturally tormented him (पीडयति) While under the influence of this pīḍā, he said those somewhat harsh things. Not that he really desired to go against Yudhiṣṭhira's desires Sahadeva can also easily see (पश्यतु) all this. Such is the import of the affectionate clasping of Sahadeva by the hand and this appeal (यदर्थं etc) to him The whole scene so beautifully illustrates Bhīma's proper character Though indulging in the most violent language when under the influence of anger, he would never go, even by a hair's breadth, against the desires of Yudhiṣṭhira, for whom, concealed behind his violent words, he had the greatest reverence सकोष भूमौ —Mark the change in Bhīma's attitude They had now entered Draupadī's quadrangle. In a moment the Queen would stand before them with her hair hanging on her back What had they done to avenge her wrongs? How could they meet her complacently? That was what passed in Bhīma's mind and his anger seemed to rise again In dudgeon he sits on the ground इदमासनमास्तीर्णम् here is a seat spread out i. e. arranged or kept ready आस्तीर्णम् is p. p. from आ+स्तृ स्तृणति, स्तृणीते to spread out, strew, or to cover This second meaning of स्तृ would also do in the present case. It probably makes better sense. आस्तीर्णम् thus means आस्तरणवत् covered over with a covering such as a carpet, cushion or pillow कृष्णागमन कृष्णायाः आगमन the arrival of Kṛṣṇā i. e. Draupadī. Sahadeva notes that Bhīma's temper is rising. By using the double-meaning expression कृष्णागमनम्, he therefore suggests that Bhīma should wait till the arrival of Kṛṣṇa (कृष्णस्य आगमनम्) and proceed to do what he wants to do after the result of Kṛṣṇa's mediation is known. The expression कृष्णागमनम् is thus very cleverly used But there is an objectionable feature in the passage Sahadeva in the first instance asks Bhīma to await the arrival of Draupadī But how could they reasonably expect her to arrive there at that time? They had not sent word to her that they desired to see her. She might be engaged somewhere else in her palace and might not turn her steps towards that particular part for long. Was it a chance meeting with her that they expected? If so, this is surely a weakness in the dramatist's

art. The truth appears to be that Nārāyaṇa was carried away by that very convenient expression कृष्णागमनम् and this point did not strike him at all. उपोद्धतेन owing to the introduction or use ( of the expression कृष्णागमनम् in your speech ) केन एणेन on what condition ? सुयोधन प्रति प्रहृष्टः.—Note the poet's fondness for प्रति. कर्णो पिचाय shutting his ears ( with his hands ). This is a gesture suggestive of the deprecation of something which is shocking Bhīma was shocked to hear that Yudhishthira had demanded only five villages, when half the kingdom legitimately belonged to them. पिचाय ( अपि + घा द्घाति, घने ) is really equal to अपिचाय For, according to the grammarian Bhāguri, the अ of अव and अपि may optionally be dropped Note 'वष्टि भायुरिरल्लोपमवाप्योरुपसर्गयो । आपश्चापि हलन्तानां यया वाचा निशा दिशा ॥ ' अहह shows the great sorrow that Bhīma felt to see such loss or degradation of spirit ( तेजस अपरुषं ) on the part of Yudhishthira as made him pitch his demand so incredibly low 'अद्वैत्यदुने खेदे परिक्लेशप्रहर्षयो । सचोषनेऽपि ' मेदिनी The technical sense of तेजस्, given by Bharata, is pertinent here 'अधिक्षेपापमानादे प्रयुक्तस्य परेण यत् । प्राणात्ययेऽप्यसहन तत्तेज सद्गुहाद्वतम् ॥ 39' नाट्यशास्त्र अ 22 अज्ञातशत्रु is Yudhishthira, so called because his piety was so great that there was nobody in the world whose ill he thought न जात शत्रु द्वेष्य यस्य Compare III 15 below परिवृत्य स्थित्वा sitting with his face turned away (from Sahadeva) This was to indicate his complete disapprobation of what Sahadeva was speaking and a desire to hear him no longer न त्वया—This means Bhīma flatly refuses to associate himself in any way with a proposal of this kind It had better not be reported to him at all He would take it that Sahadeva had not told him anything about it

13 Construe —यत् तद् अस्य भूपते. ऊर्जितम् अत्युग्रं क्षात्र तेज ( आसीत् ), तदपि अनेन तदा अक्षे दीव्यता वृत्तं हारितम् । ( अनुष्टुप् )

No man possessed of the well-known ( तत् ) princely ( क्षात्रस्य इदं क्षात्रम् ) lustre, would ever stoop so low in his demand But Yudhishthira has stooped so low The natural conclusion ( वृत्तम् ), therefore, is he has gambled away his princely lustre also To speak of a Kṣatriya that he has lost ksātra tejas is a very severe condemnation. But Bhīma now is in no mood to spare his brother in any way. तत्, used in conjunction with यत्, has the sense of 'famous, well-known' See 'यच्छब्दस्य हि निकटे स्थित. ( तच्छब्द. ) प्रसिद्धिं परामृशति ।' K P. VII, p. 313. ऊर्जितम् lofty, exalted It is *p. p* from ऊर्जयते to grow strong, the denominative from ऊर्जस् strength, vigour. अत्युग्रम् exceedingly terrible, such as would strike terror in every one. भूपते. is significantly used.

It is so humiliating for a king to allow his *tejas* to be taken away. तद्पि—The force of अपि is Though every thing else were lost, a self-respecting man would not allow his proper lustre at least to leave him. But even that Yudhishthira has lost तद् refers to the fatal occasion when the accursed gambling match was held अक्षेः दीव्यता—दिद् दीव्यति to play, gamble, governs the accusative or the instrumental of that which forms the means of playing, according to 'दिव कर्म च' पा 1 4. 43 (दिव साधकतमं कारक कर्मसङ्गं स्यात्, चात् करणसङ्गम्। अक्षैरक्षान् वा दीव्यति। सि. कौ.) हारितम् caused to be taken away, lost It is *p p* of the *causal* of ह हरति

नेपथ्ये behind the curtain नेपथ्यम् is derived from नि *n* the eye, or नि *m* the leader, and पथ्य Thus 'निनो नेत्रस्य, नेनेतुर्वा पथ्यम्' व्या सु. It means (1) the curtain, (2) the tiring room, (3) the toilet or decoration ('नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रसाधनम्' अजय), (4) the actor's costume which makes him look like Rāma, Sītā etc. ('रामादिव्यञ्जको वेषो नटे नेपथ्यमुच्यते' भरत) भट्टिनी—Technically this is the title under which servants address the wives of the king, other than the crowned queen, whose distinctive title is देवी 'देवी कृतभिषेकायामितरास्तु च भट्टिनी' अमर But Nārāyaṇa does not seem to follow this distinction strictly For example, Draupadī later on in this Act and in Act vi is addressed as Devī, which as crowned queen is her proper designation Bharata also does not appear to be quite strict on this point Note नाट्यशास्त्र अ 17 'राजपत्न्यस्तु सभाया सर्वाः परिजनेन तु ॥ 85 भट्टिनी स्वामिनी देवी इत्येव नाटके बुधे । देवीति महिषी वाच्या राजा परिजनेन तु ॥ 86 भोगिन्य इति शेषास्तु स्वामिन्य इति वा पुन । 87' याज्ञसेनी ( याज्ञसेनस्य अपत्य स्त्री ) is Draupadī, being the daughter of Drupada, whose other name was Yajñasena ब्रह्म उपचीयमानानि च तानि बाष्पाणि, तेषा पटलं तेन स्थिति नयने यस्या whose eyes are concealed or covered by a veil of tears that are now and then gathering up तत्. पतितम् so an extremely sad situation has arisen or developed तर, though strictly a termination of comparison, is often used in the sense of excess merely.

14 Construe —कुद्धे आर्ये यद् वैद्युतमिव ज्योतिः अद्य संभूतम्, तद् इयं कृष्णा प्रावृद्धिं नूनं संवर्धयिष्यति । ( अनुष्टुप् )

Sahadeva fears that the arrival of Draupadī, bedimmed with tears, is sure to inflame Bhīma's anger the more. The following are compared: भीमतेजः ( क्रोधरूपं ) and वैद्युत तेजः, कृष्णा and प्रावृद्ध, भीम and मेघः and द्रौपदीबाष्पम् and वृष्टि The two latter comparisons are implied, while the two former are express. The stanza is, therefore, an instance of एकदेशविवर्तिनी उपमा, which is thus defined 'एकदेशविवर्तिन्युपमा

वाच्यत्वगम्यते ॥ भवेता यत्र साम्यस्य ' S. D x. 24-25 विद्युतः इदं वैद्युतम् belonging to lightning संभूतम् gathered or collected together इय refers more especially to Draupadī's condition viz. her being all tearful. कृष्णा—Draupadī was so called, because she possessed a dark complexion. And yet she was the most beautiful woman of her times. So it appears there is no necessary connection between beauty and fairness of complexion. प्रावृष ( वर्षणं वृष्टिः, प्रकृष्टा वृष्टिः अत्र ) is the rainy season Lightning grows in intensity in this season

निर्दिष्टस्य अनतिक्रम यथानिर्दिष्टम् This is an अन्ययीभाव compound in the sense of पदार्थानतिवृत्ति, which is one of the meanings of यथा यथानिर्दिष्टं विद्यते यस्या सा यथानिर्दिष्टा as referred to as described : & with her eyes covered with tears. सास्त्रम् अस्मै अश्रुभिः सहितं यथा तथा tearfully मन्युम् grief. 'मन्युशौकौ तु शुकं स्त्रियाम्' अमरः नित्यम् अनुबद्धं कुरुमि वैरं येन who has formed eternal enmity with the Kurus. हजे is a form of address used towards female servants 'हण्डे हजे हलाह्वाने नीचां चेटी सखी प्रति' अमरः यदि महाराज भवेत् if His Majesty were not opposed (to it) Draupadī is quite confident that Bhīma would be able to destroy the Kauravas She is only afraid Yudhishthira would not allow him to do so Reading between her words, we clearly see she had understood well the character of Bhīma Though so violent in language and apparently so defiant of Yudhishthira's authority, Bhīma would never do anything without his elder brother's sanction The reading यदि महां राजस्य. भविष्यति ( if he would only go against His Majesty's desire ) is not good It suggests a wish on the part of the speaker that Bhīma should prove pratikūla towards the Mahārāja and also conveys a gentle censure to Bhīma for not daring to do so. Both these suggestions are not proper 'I know Bhīma is quite capable of taking his revenge. But Yudhishthira does not allow him to do so. Oh, how sad, Bhīma dare not go against Yudhishthira's desire How I wish he could do so ' Such is the trend of Draupadī's thoughts as we gather it from this reading. (Page 12) तच्चाक्षं—It was quite natural that Draupadī should long to see Bhīmasena then, when a fresh insult had been inflicted on her For it was really he, more than anybody else, on whom she had pinned all her faith of having her insults avenged. Nārāyaṇa has already arranged to have this natural longing of Draupadī accidentally satisfied After this sentence J reads तद्देश्य etc. (given in the foot note) But it is obvious J's reading is incorrect. The cetī could not refer to Bhīma's वासभवनम्, where she requested Draupadī to enter Because they were just in Draupadī's palace and Bhīma had already gone there. यद् देवी—Note Draupadī is here referred

to as Devī अवधीरणाप्येवा even this neglect or disregard (in not noticing my arrival). Ordinarily Draupadī expected Bhīma to receive her with due courtesy But at this time Bhīma was under the influence of anger We shall later find he apologised to Draupadī for this failure in giving her proper attention स्वसितम् determination Draupadī wants to know what Bhīma would proceed to do in anger. किं नाम what, I should like to know That Yudhishthira should think of effecting peace with only five villages appears to Bhīma simply incredible Such is the force of this sentence

15 Construe.—कौरवशत समरे न मथ्नामि (किम्) । दुःशासनस्य रुधिरम् उरस्त न पिबामि (किम्) । सुयोधनोक्तं गदया न संचूर्णयामि (किम्) । भवता नृपतिः ( यदि इच्छति, तर्हि ) पणेन सन्धिं करोतु । ( वसततिलका )

This stanza, though containing simple words all, so vividly brings out Bhīma's powerful feelings. Bhīma is completely at a loss to understand why Yudhishthira should at all proceed to effect any peace. He is quite capable of accomplishing everything that he had vowed viz the destruction of the Kauravas, the drinking of Duśśāsana's blood from the chest and the pounding of Duryodhana's thighs But if this notwithstanding, Yudhishthira arranges a peace, Bhīma will absolutely have nothing to do with it The first three lines contain the poet's favourite device of bringing out more powerfully the sense intended viz. काङ्क्ष. Apparently the sentences contain a plain statement of his inability ( न मथ्नामि etc ) to accomplish his vow But understood with the requisite modulation of voice, they convey a most emphatic assertion of his capacity The three present tenses मथ्नामि etc are used in the sense of the near future . भवता नृपति is highly significant. To you Yudhishthira is the king whom you must obey. As for me, I have already severed my connection with you ( अत एवाहं भिन्नो भवद्भ्यः ). Let him, therefore, do whatever he likes. I have my own way पणेन सन्धिम् peace on ( that ) condition, पण refers to the condition of five villages about which Bhīma has just learnt Peace on such terms is to him simply unthinkable Yudhishthira should at least have demanded something substantial. That's his idea. He will under the circumstances have nothing to do with such peace. Another way is to take पण in a general sense viz any condition, stipulation or consideration. Peace for a consideration, whatever its nature may be, is to Bhīma most repugnant. Nothing short of downright revenge will please him. A third way is to take पण in the sense of a copper coin ( ' कर्षिके ताविके पणः ' अमरः ). Bhīma flouts the idea of peace being arranged for an

insignificant copper coin; for that is what the five villages sought are, according to him, really worth. The first interpretation is the best as being the most suitable to the context. This stanza has been quoted in K. P. and S. D. as an instance where *kāku* implies the intended sense 'अत्र मथामीत्येवमादि व्यङ्ग्य वाच्यस्य निषेधस्य सहभावेनैव स्थितम्' S. D. iv. p. 231.

**सहर्षम्**—Draupadī was naturally glad to know from Bhīma that he would not be a party to a peace being signed on such terms, or for the matter of that, to any peace being effected at all. जनान्तिकम् and अपवार्य, like स्वगतम् or आत्मगतम् and प्रकाशम्, are stage-directions (नाट्योक्तयः). They have been explained in Appendix A. The student may remember here that जनान्तिकम् and अपवार्य indicate those speeches, which are meant for particular individuals only to the exclusion of others. स्वगतम् or आत्मगतम् means a speech intended for the speaker alone. It is in fact a soliloquy. प्रकाशम् signifies a speech which is intended for all. Of course on the stage all speeches, including even स्वगतम्, are to be uttered in a manner loud enough to be heard by the entire audience. But the actors must show by proper gesticulations, or their absence, that they have or have not heard a particular speech पूर्वं श्रुतं श्रुतपूर्वं न श्रुतपूर्वं अश्रुतपूर्वं not heard before. This is an irregular compound (सुष्ठुप्तमासः). The stage direction अश्रुण्वन्नेव, found here in all printed editions, is really unnecessary. Draupadī's preceding speech is जनान्तिकम् and there is no likelihood of its being heard by Bhīma. In the case of Bhīma's first speech on p. 12 अश्रुण्वन् was correct, because the *ceṭi* had then addressed him 'जयतु जयतु कुमार' अव्युत्पन्न इव as though void of any meaning or significance (व्युत्पत्तिः). Sahadeva now proceeds to inform Bhīma that Yudhishthira had not made his demand so low for nothing. There was a deep purpose lying at its back. By mentioning the four villages individually and by not mentioning (अकीर्तनम्) the fifth, he really wanted to bring prominently to the notice (उद्घाटनम् opening, laying bare, prominently bringing forward to notice) of Suyodhana, and in this way to that of the whole world, the various grievous wrongs (अपकारः) that they had suffered in those places. He would thus show to the people that, though really he himself was the injured party, he was quite ready to treat. But Yudhishthira knew very well, Sahadeva continues, that even this modest demand of his would be rejected and war would necessarily follow. Yet by means of this apparently useless procedure he would first (तावत्) reveal (आविष्टम्) to the world that his heart was really apprehensive (आशङ्कितम्) of the annihilation of (क्षयः) of his own family, which would necessarily follow

declaration of hostilities, and therefore he would rather avoid war than court it, and secondly, he would prove (प्रतिपादिता) that it is the Kuru king who is really irreconcilable (असंवेय) Thus the moral guilt of the war and its effects would lie on Duryodhana's head. This is the significance of Yudhishthira's seemingly undignified demand, but Bhimasena has not properly grasped it, Sahadeva means

16 Construe — इन्द्रप्रस्थं वृकप्रस्थं जयन्त वारणावतम् (इति) चतुरो ग्रामाच्च, पञ्चमं च कचिदेकं (ग्रामं) प्रयच्छ । (अनुष्टुप्)

The first four are the villages that Yudhishthira specifically demands. The fifth may be any other पञ्चमं कचिदेकं (ग्रामं) is sometimes explained as 'one certain grāma, which is pañcama : e. which destroys the body (पञ्च पञ्चमहाभूतात्मकं देहमित्यर्थं माति नाशयति) viz संग्राम.' This means that under pretext of leaving the fifth village unnamed, Yudhishthira is really demanding war. This explanation is absurd and should be bluntly rejected. First, the meaning sought to be given to the word pañcama is extremely unwarranted and can never have been intended by the poet. Secondly, the explanation is unfair to Yudhishthira, who is making honest efforts to prevent war and cannot therefore be demanding war in so many words. Thirdly, if Yudhishthira is really demanding war and thus taking the aggressive as it were, what is the use of asking for the four villages previously mentioned?

(Page 14) नाम्ना नाम्ना इति प्रतिनाम This is an अव्ययीभाव compound in the sense of वीप्सा or repetition, which is one of the meanings of यथा. प्रतिनाम ग्रामस्य प्रार्थना त्रया by means of the demand for villages by individually naming them उद्घाटनमेवेदं मन्ये-In the explanation of this vyutpatti of Yudhishthira's message to Duryodhana, Bhatta Nārāyaṇa, it appears to us, has made hopeless confusion. First, his words 'अनया प्रतिनामग्राम-प्रार्थनया पञ्चमस्य चाकीर्तिनात्' naturally convey to a reader the idea that there were *four* grievous wrongs and that they were connected with these *four* places. As there was no fifth wrong, Yudhishthira said the fifth village might be any one. But we know, as a matter of fact, that there were only *three* such wrongs viz विषमोजन, जतुगृहदाह and द्यूतसभा, which include of course पाण्डववधूपरिधानकेशाकर्षण. Vide also 1, 8 above. If *four* villages were mentioned specifically, the four wrongs connected with them ought to have been so mentioned. But Nārāyaṇa specifically mentions only *three* (for only *three* were really there) and makes a show of hinting the *fourth* by using the convenient word आदि ('द्यूतसभायुक्-



कर') This ādi really has no sense. If a fourth grievous wrong existed, it should have been specifically referred to. This in itself is a serious defect. But there is something more also. Out of the four villages mentioned Vāranāvata alone was an apakāra-sthāna, being connected with jatugrhadāha. The three others had nothing to do with the other wrong inflicted on the Pāṇḍavas. Poisoned food was, for instance, administered to Bhīma, while both the Kaurava and Pāṇḍava princes were living in Hāstinapura. The actual incident took place, however, outside the capital on the bank of the Ganges in a region known as Pramānakoti (Vide Ādiparva Chapters 137-138). The gambling match and the incidents that followed it, took place all in Hāstinapura in a sabhā specially constructed for that purpose. It would thus be seen that neither Indraprastha, nor Vrkaprastha, nor Jayanta was an apakāra-sthāna. But the way in which the villages and the wrongs are enumerated and the way in which Sahadeva proceeds to enlighten Bhīma on this abstruse point, would suggest that they were apakāra-sthānas. Are we to suppose that Bhatta Nārāyaṇa did not know even his Mahābhārata well? Some connect Indraprastha with an apakāra by saying that the Pāṇḍavas betook themselves to it when they were turned out of Hāstinapura. Even if this were correct, Indraprastha could hardly be referred to as apakāra-sthāna (the place where wrong was inflicted). Further, none of the apakāras enumerated was connected with it. But really these people do not know what they say when they make the above statement with regard to Indraprastha. This appears to be a case where one man repeats another's statement without looking up to the original. From the Mahābhārata it is clear that no trace of apakāra can be connected with Indraprastha. After the Pāṇḍavas had escaped from the house of lac, which was set on fire by Bhīma, in Vāranāvata, they led a life of thrilling adventures in complete obscurity. The Kauravas were under the impression that they were all burnt to death and Dhṛtarāstra had even offered to them obsequial water. From their obscurity the Pāṇḍavas emerged, to the surprise of all, on the occasion of Draupadī's svayamvara and Dhṛtarāstra thereupon invited them along with their newly wedded wife to Hāstinapura, where he gave them half the kingdom and had Yudhiṣṭhira crowned King. With a view to avoid any further quarrels between his sons and the Pāṇḍavas, he sent the latter to Khāṇḍavaprastha (name of a city and the region in which it was situated).

This city then became the capital of the Pāṇḍavas and was afterwards known as Indraprastha, because it was built anew, developed and beautified by Viśvakarman, the celestial architect, whose services were lent for the purpose by Indra on the requisition of Lord Kṛṣṇa. Vide Ādiparva ch 227. It would thus be seen that Indraprastha had nothing to do with any of the injuries inflicted on the Pāṇḍavas वृकप्रस्थ and जयन्त are unknown to the Mahābhārata. One Vrkasthala finds mention in the list of the four villages demanded. It is also a place, where Kṛṣṇa, in the course of his journey to Hāstinapura on his mission of peace, sojourns. Why these places, which were not apakāra-sthānas and some of which are not even mentioned in the Mahābhārata, should be enumerated here by the poet is a mystery. According to the Mahābhārata the five villages asked for were as follows — ‘अविस्थल वृकस्थल माकन्दी वारणावतम् । अवसान भवत्वत्र किञ्चिदेक च पञ्चमम् ॥ 19 ’ उद्योगपर्व अ 31. One point to be noted here is that this demand for five villages was originally made through Sañjaya, who was the first messenger of peace. But it was rejected. Thereupon a second attempt to arrange peace was made through the Lord, who was requested by the Pāṇḍavas, even including Bhīma, to bring about a peaceful settlement somehow, because they all wanted to avoid destruction of their own family ( ‘मा स्म नो भरता नशन् ’ उद्योगपर्व अ 75 18 ). The Lord was not saddled with any condition on which to arrange the peace. Yudhiṣṭhira merely told him that his attempt at peace through Sañjaya, when he had demanded five villages, had failed. And here occurs a second enumeration of these five villages, the second line reading ‘अवसान च गोविन्द कञ्चिदेवात्र पञ्चमम् ॥ 23 ’ उद्योगपर्व 71. This deserves to be noted in view of the fact that according to Bhaṭṭa Nārāyaṇa the Lord went to arrange peace on the condition of a grant of five villages. सद्योपम् vehemently, with impatience Bhīma had no patience to listen to the elaborate vyutpatti of Sahadeva अनर्थकम् not serving any good purpose, of no use. Bhīma was purely a soldier. He cared not for the politician’s insincere talk about the moral guilt of the war and proving to the world that they were not the aggressors and so on. He laid his finger exactly on the point that really mattered, when he brought to the notice of Sahadeva the fact that they had all vowed the destruction of the Kuru family, when, after suffering all those humiliations in the dyūtasabhā they started for the forest. Were they, or were they not, going to prove true to their solemn vows? If they were, then the insincere talk of peace

with its subtle vyutpatti was perfectly useless. Note that the word असंशय has a double shade of meaning. Used by Sahadeva, it means 'one who is so obdurate that he cannot be induced to agree to any terms.' This is what, according to Sahadeva, Yudhishthira wanted to prove to the world with regard to Duryodhana. But Bhīma uses the word in the sense of 'one with whom peace is by no means to be made,' as his destruction had been vowed. The reading अपयशस्वगोत्र is not good. It means अपगत यशो यस्मात् स अपयशा अकीर्तिकर इत्यर्थः, ईदृश यस्वगोत्रस्य तमाशङ्कते तत्. It is true what Yudhishthira feared was the infamy that he would incur if he became the cause of his kulaksaya. But it is better to leave this to be inferred from the reading स्वगोत्रस्याशङ्कि. Besides the meaning that has to be given to अपयश in order to make it sensible is far-fetched. It appears a third rate scribe, not thinking Bhatta Nārāyaṇa's words clear, has added अपयश or अयश.

17 Construe —क्रोधात् शत्रुकुलक्षयं युष्मान् लोके ह्येपयति (किम्) । दाराणां समाया केशकर्षणं (युष्मान्) न लज्जयति (किम्) । (अनुष्टुप्)

Understand a kaku in each of the two sentences. The force of the kaku is to show how unnatural the feelings of Yudhishthira and others were. Really they should not feel ashamed in the world at the destruction of the Kurus, who were after all their enemies. On the contrary, they should be proud of the achievement. But there was every reason for them to be ashamed of the indignity inflicted on their wife. However apparently they were not feeling anything for it. How unnatural was their conduct! This stanza is the answer to Sahadeva's words 'एव कृते आविष्कृतं भवति.' The latter part of his speech regarding कुरुराजस्यासंशयता has already been answered. ह्येपयति (put to shame, cause to blush) is the causal of ई जिह्वेति to be ashamed. लज्जयति is the causal of लज् 6 A, or लज् 1 A लज्जते, having the same sense. Note Sahadeva in his speech had referred to स्वगोत्रस्य. Bhīma changed the expression first to धर्तराष्ट्र-कुलक्षय and then to शत्रुकुलक्षय. He refused to acknowledge the sons of Dhrtarāstra as belonging to his own family.

(Page 15) नाथ न etc —This is a very great condemnation of Yudhishthira and others. But one may easily concede that in view of the many insults that Draupadī had suffered even before the eyes of her valiant husbands, no condemnation coming from her could be said to be too severe. मा विस्मयीः do not forget विस्मयी = वि + अस्मयी Aorist 2nd pers sing of स्मृ-

स्परति The augment अ is dropped owing to the presence of the negative particle मा, according to 'न माङ्योगे' पा 6 4. 74 (अडाटौ न स्त.। मा भवान् भूत्, मा स्म भवत्, भूद्वा। सि कौ ) Further note when मा is joined to an Aorist, the Aorist technically has the sense of any other tense or mood, according to 'माङि लुङ्' पा 3 3 175 (सर्वलकारापवादः।). But usually in the second person singular this tense with the augment dropped has the sense of the imperative mood चिर विलम्बमित्यर्थं करोति चिरयति makes delay (in coming) This is a denominative from चिरम् The expression 'कथं चिरयति पाञ्चाली' presupposes that intimation had been conveyed to her to go there and that she was making delay in answering the call But we know no such intimation had been given They were only expecting a chance visit How then could such a statement, involving surprise (कथम्) at her delay, be made? Is the poet nodding? का खलु वेला indeed a long time. किं in such cases has the sense of long and is always followed by अपि or खलु प्राप्ताया —Note the idiomatic use of the genitive When a certain period is represented to have elapsed after the occurrence of an action, the word expressing the occurrence is put in the genitive case e g 'अद्य दशमो मासस्तान्तरस्योपर-तस्य' Mu. vi रोषस्य आवेश तस्य वशात् owing to the influence of the vehemence of anger मन्यु here has the sense of anger. 'मन्यु. पुमान् क्रुधि। दैन्ये शोके च यत्ने च' मेदिनी. उदासीनेषु when you are indifferent. यद्येवं. समर्थस्व if so, consider yourself as having your insults avenged For, Bhīma was now angry and would forthwith destroy all the Kauravas Observe a kind of dramatic irony that is present here Draupadī has just had a fresh paribhava, when Bhīma asks her to consider herself as apagataparibhava. उद्दिमानिव as though dejected or sad. उद्दिम is p. p from उद् + विज् विजिते.

18 Construe—यत् पाण्डुपुत्रेषु जीवत्सु दूरम् अप्रोषितेषु च पाञ्चालराजतनया इमां दशां बहते। (अनुष्टुप्)

Bhīma observed that Draupadī was sad On being questioned, she would not readily disclose the cause of her sadness Bhīma looked at her hair and at once jumped to the conclusion that her sadness had proceeded from her one standing grievance viz. her insults remaining unavenged so long Only a widow, or a woman whose husband had gone on a long journey, wore her hair loose, as Draupadī did But the Pāṇḍavas were neither dead, nor had they gone on a long journey. What then could be the cause of Draupadī's wearing loose hair? In the answer to this question lay the cause of Draupadī's udvaga. Such

was Bhīma's line of thinking असोषित (अ + प + षति p p from वस्) not gone on a journey इमा वृक्षः refers to the loose disordered hair

कोऽन्यो खिद्यते—This is a fling at Yudhishthira and others. खिद्यते here may mean either 'is pained' or 'is angered' किं अधिकतरम् what, do you say (नाम), even greater than this? Bhīma is most unpleasantly surprised to see that even a still greater insult has been inflicted on his Queen In a mood of incredulity (he cannot believe such a thing has happened) coupled with surprise, he puts this question to Buddhimatikā This mood is very natural in such cases Or the sentence may mean What possibly (नाम) can be greater than this? Bhīma cannot think of any insult that can possibly be greater than the one she has already suffered Hence his impatience to hear it.

19 Construe —कौरव्यवशब्दे अस्मिन् (मयि) क एष मुक्तवेणीम् एना कृष्णः (मुक्तवेणी कृष्णा) धूमशिखामिव, स्पृशन् शलभायते । (अनुष्टुप्)

The idea that Bhīma wants to convey in this stanza is that the person, who had offered that additional insult to Draupadī, was really courting death at his hands, as surely as a moth that falls into a column of smoke proceeding from forest conflagration Put in still simpler language this means that he would surely kill such a person This idea has been expressed by a mixture of two figures—Rūpaka (Metaphor) and Upamā (Simile) Bhīma is the forest-conflagration, that is to prove destructive to the bamboos (वृक्ष) in the form of the Kauravya's family, and that in the present case is to burn the person, who has offended Draupadī, like a moth. Draupadī, already dark in complexion and appearing perhaps still more so owing to her dark dishevelled hair, is like the line of smoke proceeding from the conflagration. The offending individual is like the moth that comes in contact with the smoke and thus falls into the fire, bringing certain ruin on itself It is a mistake to suppose, as some do, that there is a confusion of ideas here The supposition is based on the assumption that the poet doubtless wanted to compare Draupadī to wild fire and her dishevelled hair to a line of black smoke, but was not able to express his ideas clearly This assumption appears to us to be gratuitous and entirely incorrect Draupadī cannot properly be compared to wild fire because she is not the direct cause of destruction of either the Kauravas or the offending individual in this case, as the wild fire is that of the destruction of bamboos and the moth. Bhīma is such a direct cause, for he is to kill them all, and consequently it is he who properly stands for the wild fire. Besides, just as a moth, coming in contact

with the line of smoke, falls into the fire and brings about its own ruin, so an individual, inflicting insult on Draupadī, incurs Bhīma's anger and meets death at his hands. Thus Draupadī, the indirect cause of the person's death rightly stands for the line of smoke, which, though not burning the moth itself, makes it fall into the fire wherein it perishes. It will thus be seen that far from being confused in his ideas, Bhatta Nārāyaṇa is quite consistent and logical.

कुरो. विचित्रवीर्यस्य (कुरुशब्द कुरुवंशजान् लक्षयति) अपत्य कौरव्य धृतराष्ट्र इत्यर्थः, कुरूणां राजा कौरव्यः धृतराष्ट्र इति वा, तस्य वंशः अन्वयः दुर्योधनदुःशासनादिभ्रातृशतरूपः, स एव वंशः वेणुः (सद्युद्धैकवचनम्), तस्य दावः तस्मिन् who is the forest conflagration to the bamboos in the form of the family of the Kauravya viz. Dhrtarāstra. The compound is an example of क्लृष्टपरम्परितरूपकः Note 'वने च वनवह्नौ च द्रवो दावः प्रकीर्तितः' शाश्वत. and 'वंशः सर्वेज्ज्वले वेणौ' अमिधान-चिन्तामणि. It will be noticed that the compound कौरव्यवंशः is peculiarly dissolved. This is the only satisfactory way of dissolving it in view of the following. The word कौरव्यः is formed according to 'कुरुनादिभ्यो ण्य' पा. 4. 1. 772 (कुरुशब्दात् नकारादिभ्यश्च जनपदक्षत्वयवाचकेभ्योऽण्यत् राजानि च ण्य स्यादित्यर्थः । कौरव्यः । नैवध्यः । कुरोरपत्यं कुरूणां राजेति वा विग्रहः । बालमनोरमा ). But when many individuals are meant and females are not included among them, the affix ण्य (य) is dropped, according to 'तद्राजस्य बहुषु तेनैवास्त्रियाम्' पा. 2. 4. 62 ( बहुष्वर्थेषु तद्राजस्य लुक् स्यात्तदर्थकृतबहुवे न तु स्त्रियाम् । इक्ष्वाकवः । पञ्चाला इत्यादि । सि. कौ. ) Thus if we explained the word as कुरो. धृतराष्ट्रस्य अपत्यानि, our form would be कुरवः and not कौरव्याः. We must therefore understand the word कौरव्यः in कौरव्यवंशः in the singular, as is done above, so that the rule 'तद्राजस्य etc.' does not operate at all. But in the case of 'कौरव्याः पशवः.' St 25 *infra*, where कौरव्यः occurs definitely in the plural, a way out of the difficulty is to be found as follows. कुरोधृतराष्ट्रस्य अपत्यं कुरूणां जनपदानां राजा इति वा कौरव्यः दुर्योधन इत्यर्थः, तस्मिन् साधवः कौरव्याः ( कौरव्य + यत् affixed according to 'तत्र साधु' पा. 4. 4. 98, the अपत्यवाचकः यः in कौरव्यः being then dropped according to 'आपत्यस्य च तद्धितेऽजाति' पा. 6. 4. 151 ) Thus कौरव्याः really means those that are beneficial to the Kauravya viz. Duryodhana, and though this term would include a large number of persons, it should be restricted to Duryodhana's brothers, as they were the most beneficial to him. But a difficulty still remains in this that कौरव्याः would not include Duryodhana himself and he is surely meant along with his brothers in 'कौरव्याः पशवः.' This difficulty should somehow be removed by extending the application of the reformed word कौरव्यः to Duryodhana also, as he is most beneficial to himself, or by having recourse to what is called the एकशेषवृत्ति as follows: कौरव्यश्च ( दुर्योधनश्च )

कौरव्याश्च ( दुःशासनादयश्च ) कौरव्या This वृत्ति commonly called एकशेषद्वन्द्व-  
समास, though not strictly regarded as a samāsa by Sanskrit grammarians, is obtained according to 'सरूपाणामेकशेष एकविभक्तौ' पा 12.64 ( एकविभक्तौ यानि सरूपाण्येव दृष्टानि तेषामेक एव शिष्यते । सि. कौ. ) It will thus be seen that though कौरव्यवद्वा० can be satisfactorily explained, कौरव्या पशव cannot अस्मिन्—Understand मयि after this. Bhīma is pointing to himself, placing his hand proudly on his chest मुक्ता वेणी यस्या सा ताम् whose braid of hair is loosened वेणी here has the first of the two senses explained above (p 3) This compound is applicable to धूम-  
शिखाम् ( line of smoke ) as well, when it means ' which has given out or exhibited & e which moves in, a column or stream ( वेणी )'. ' वेणी सेतुप्रवाहयो । देवताडि केशवन्द्ये' हैम The reading चटुवेणीम् also gives the same sense. Only we have to understand वेणी in the second of the two senses above-mentioned (p 3). But मुक्तवेणीम् is better as it suggests the idea of the insult inflicted on her more directly एनाम्—The optional forms of the pronouns इदम् and एतद् ( एतद् एनम्, एतेन, एनाम्, एनया etc ) are used when there is अन्वादेश : & e their proper forms have already been used in a previous clause & g अनेन व्याकरणमधीतम्, एन छन्दोऽव्यापय । अनयो पवित्र कुलम्, एनयो प्रभूत स्वम् Consequently the use of एनाम् here is unwarranted, as there is no अन्वादेश. एताम् would be correct कृष्णाम् means Draupadī, with special reference to the colour of her complexion Punningly the word means 'dark' and qualifies धूमशिखाम्. स्पृशन् touching, coming in contact with, hence metaphorically, insulting or offending This present participle denotes the cause of the action, according to 'लक्षणहेत्वो क्रियाया' पा 3 2 126 ( हरि पश्यन् मुच्यते । हरिदर्शन मुक्तौ कारणमित्यर्थ ) Here the touch is the cause why the person is said to act the moth शलभायते (शलभ इव आचरति acts like a moth) is a denominative from शलभ in the sense of 'acting like,' formed according to 'कर्तुं क्यङ् सलोपश्च' पा 3 1 11 (उपमानात् कर्तुं सुबन्तादाचारे क्यङ् वा स्यात् । कृष्ण इव आचरति कृष्णायते । सि. कौ )

अम्बासहिता accompanied by the mother : & Kuntī It appears Kuntī owed respect to Gāndhārī as the wife of her husband's elder brother, समान पति. यासा ता सपत्न्य (co-wives), तासा वर्ग (group) तेन युक्तमेतत्—This shows how vitally conscious Bhīma was of the duties that young people owed to their elders and what great importance he attached to the observance of formalities To him there was nothing amiss in his wife and mother going to pay their respects to the mother of his most inveterate enemy This is an indirect proof to show that, in spite of his violent words and defiant attitude, he would never prove disobedient to Yudhishthira, who as a guru was to him always vandya-

आः शत्रोर्भयिष्या etc.—The anger that Bhīma shows here and the impatience that he exhibits below (‘अहो किं कुर्मः’) when he comes to know that Draupadī was addressed by the wife of his enemy, become very interesting when we remember that he has not yet heard the worst part of the story. What he will say when the worst comes we have only to imagine. He is so jealous of his Queen’s honour that if this and nothing else had happened, it was according to him a just cause (स्थानम्) for her anger सखीजने दत्ता दृष्टिः यया who cast a glance on the group of her friends Bhānumatī significantly looked at her friends in order to make them enjoy the fun that she was having at the cost of Draupadī तत्कस्मादिदानीमपि etc.—What Bhānumatī meant was this. The Pāṇḍavas were suing for peace. This was tantamount to their having given up their original intention of avenging Draupadī’s wrongs by killing the Kauravas. Draupadī had thus no hope of her loose hair being tied by Bhīma with his hands stained with Duryodhana’s blood. She had therefore better tie them up herself सहदेव श्रुतम्—This is a very significant sentence and is extremely sarcastic. Bhīma probably was much too overpowered. Otherwise he would have burst out into a violent paroxysm of anger. As it is, the sentence suggests to Sahadeva the dire necessity of taking immediate steps to prevent the recurrence of such incidents instead of meekly putting up with them आर्य उचितमेव etc.—Sahadeva takes the whole matter in a light-hearted way. He does not think there is anything in it specially annoying Bhānumatī is Duryodhana’s wife and it is quite natural she should have caught a little of her husband’s wickedness of heart.

20 Construe.—स्त्रीणां हि चेतांसि साहचर्याद् भर्तृसदृशानि भवन्ति । मधुरा-  
पि हि वल्ली विषविटपिसमाश्रिता ( सती ) मूर्च्छयते । ( आर्या )

The first line contains a general proposition and well illustrates what ordinarily happens in the case of marriages in Hindu society. But we must note that the proposition is general only and not universal. For, instances where wives engraft their character and disposition on their husbands are not wanting । साहचर्यम् ( from सह + चर चरति ) association, companionship. भर्तृसदृशानि stands metaphorically for भर्तृचेत सदृशानि. The use of हि (indeed, no doubt), one in each line, is not artistic. विटपः शाखाविस्तारः अस्यास्ति इति विटपी a tree विषात्मकः विटपी ( मध्यमपद्मलोपी समासः ), त समाश्रिता resorting to a poisonous tree. मूर्च्छयते ( causal of मूर्च्छं मूर्च्छति to faint ) causes to faint, brings on a swoon. Understand भग्नचित्तारं जनम् as the object of मूर्च्छयते. As the



creeper is originally sweet, a man eats it (some creeper used for such purpose being meant here) But association with a poisonous tree has changed its nature and it now therefore deprives the man of his consciousness instead of giving him delight. Technically the *Ātmanepada* is used when the fruit of the action accrues to the agent, according to 'स्वरितञिन् कर्त्रभिप्राये क्रियाफले' पा 1 3. 78 (स्वरितेति जितश्च आतोरात्मनेपदं स्यात् कर्तृगामिनि क्रियाफले । सि. कौ ) Scholasts therefore object to the *Ātmanepada* in वृच्छयते, because the swoon belongs to another and not to the agent viz the creeper, and suggest the emendation वृच्छयति. But the objection, though technically correct, cannot be allowed, as this distinction between the *Ātmanepada* and *Parasmaipada* is not consistently followed in literature, both the padas being found used promiscuously The figure in the stanza is अर्थान्तरन्यास The first line contains a general proposition which is supported by a particular instance in the second line (सामान्यं विशेषेण समर्थयते) That the relation of husband and wife exists between a tree and a creeper is quite a common-place in Sanskrit It is a mistake to say that the figure in the stanza is दृष्टान्त For, दृष्टान्त requires two particular propositions, one supporting the other and 'झीर्णा हि etc' is not a particular proposition For the general idea in the stanza compare 'अथ शस्त्रं शस्त्रं वीणा वाणी नरश्च नारी च । पुरुषविशेषं प्राप्य भवन्ति योग्या अयोग्याश्च ॥ हिनोपदेश ॥ 75

कुमार, यदि परिजन etc —Buddhimatikā, it appears, is a very smart and clever maid, exceedingly ready-witted She is not afraid even to snub Bhīma a little How can Bhīma expect Draupadī to condescend to reply to such a mean attack? It is beneath her dignity to do so, especially when she has about her clever servants like Buddhimatikā This is what she means by her short, pithy sentence अयि भानुमति etc —This was a very clever, spirited and ready-witted reply and it naturally pleased the rough soldier, Bhīma How could the hair of Draupadī be tied so long as the hair of Bhānumatī and her sisters-in-law were not untied or loosened (अमुक्त) ? This latter would happen when their husbands, the Kauravas, would be killed by Bhīma The reply in effect amounted to saying that Draupadī had full hopes of her wrongs being avenged and that she would only tie up her hair when the perpetrators of her wrongs were killed. The sentence is a good example of पर्यायोक्त, which consists in conveying the intended sense by a clever indirect mode of expression ('पर्यायोक्तं यदा बहुधा गम्यमेवामिधीयते ।' S D x. 61). गुह्यमाक refers to Bhānumatī and her sisters-in-law. केशहस्तेषु braids of hair, masses of

hair. The words पाश पक्ष and हस्त, coming after words meaning hair, signify mass or collection 'पाश पक्षश्च हस्तश्च कलापार्थो कचात्परे' अमर साधु etc — Bhīma is pleased at Buddhimatikā's reply, which he says was quite worthy of the Pandavas' servants. They must now no longer put up with any insult, but must return tit for tat. The reply also serves another purpose. In a very effective way it reminds Bhīma of his important task of killing the Kauravas. That makes him impatient (अधीरम्) and he gets up from his seat. There is now no time to be lost. He solemnly assures his Queen that in only (एव) a short time he would tie up her hair with hands gory with Duryodhana's blood.

21 Construe — चञ्चद्भुजभ्रमितचण्डगदाभिघातसञ्चर्णितोरुयुगलस्य सुयोधनस्य स्त्यानावनद्धधनशोणितशोणपाणि. भीम तव कचाद्, (हे) देवि, उत्तसयिष्यति । (वसततिलका)

चञ्चद्भ्यां भुजाभ्यां भ्रमिता या चण्डा गदा तस्या अभिघाते सञ्चर्णितम् ऊर्वो युगलस्य whose pair of thighs shall have been well (सम्) pounded or pulverized by the strokes of the terrible mace brandished in my restless arms. Bhīma is telling Draupadī what would happen when he would proceed to effect his work of revenge. Both सुयोधन and दुर्योधन refer to the same individual. The use of सुयोधन here in preference to दुर्योधन suggests the ease with which Bhīma expects to fight with him (सुखेन योष्यते असौ सुयोधन). स्त्यान च अवनद्ध च धन च यद् शोणितं तेन शोणौ पाणी यस्य whose hands are reddened with the unctuous or smooth (स्त्यान p p from स्तै स्त्यायति-ते to be collected into a mass), co-agulated or congealed (अवनद्ध p p, from अव + नह् नहति ते) and thick blood. Note that the compound स्त्यान पाणि is what is called a सापेक्षसमास, for the sense of the compound is not complete, the expectancy (अपेक्षा) as to whose blood it was that reddened Bhīma's hands remaining unsatisfied. The same fact is differently expressed by saying that the compound is faulty, inasmuch as सुयोधनस्य is construed with शोणित, which is only a part of the compound. Properly we should have सुयोधनस्त्यानव...पाणिः. The stock example of such sāpekṣa compounds is देवदत्तस्य गुरुकुलम्, where देवदत्तस्य is construed with गुरु only. Language, however, allows such compounds in spite of their technical defect, (सापेक्षत्वेऽपि), for, as is argued, the word fulfilling the expectancy is easily understood (गमकत्वाद्) उत्तसयिष्यति is the future of उत्तसयति, denominative from उत्तसः an ornament worn on the crown of the head. उत्तस्य means to adorn, decorate, hence to tie or bind up. There is a grim suggestion that in tying up Draupadī's hair Bhīma would decorate them also, the decoration being the thick cletted blood of Duryodhana.

किं नाथ भ्रातर — Draupadī had no doubt that Bhīma was quite capable of doing everything that he had vowed, when once he was fully (परि) enraged. But she feared that his brothers would not favour (अनु + प्रह् गृह्णाति to favour or support) Bhīma's determination (व्यवसितम्). Her fears were however set at rest by Sahadeva promising support on behalf of himself and his brothers. At this stage a great noise was heard behind the curtain as if in confirmation of the support that Sahadeva had just promised. The whole scene has been very cleverly managed by the poet. For 'किं नाथ भ्रातर:', it reads 'नाथ अनिदुस्कर त्वया परिकुषितेन व्यवसितम् । तदनुमन्यन्तामेतद् व्यवसितं देवता (My Lord you have in your anger determined to achieve an exceedingly difficult thing. May therefore the deities consent to or support this determination of yours) !' It is easy to see that this reading is not good. Draupadī had absolutely no misgivings regarding Bhīma's capacity to fulfil his words. So the reference to his व्यवसिता as duskara is improper. Her only doubts arose from the attitude of Yudhishthira and others. And this true state of her mind is clearly brought out by the reading adopted in the text.

22 Construe — मन्थायस्तार्णवाम्भ प्लुतकुहरंचलम्भन्दरध्वानधीर, कोणाघातेऽगर्जत्प्रलयघनघटान्योन्यसघट्टचण्डः, कृष्णाकोवाग्रदूत, कुरुकुलानिघनोत्पातनिर्घातवातः, अस्मत्सिंहनादप्रतिरासितसख अयं दुन्दुभिः केन ताड्यते । (स्वगथा)

Behind the curtain a drum is being loudly beaten. Bhīma is describing it in this stanza. What the significance of this beating of the drum is we shall presently see. मन्थे मन्थनक्रियाया मन्थेन वा आयस्त श्रुत्वा य अर्णव सागर तस्य यद् अम्भ उदकं तेन प्लुतानि कुहराणि यस्य, तथाभूतश्च बलञ्च भ्रमञ्च च य मन्दर एतन्नामकं पर्वत तस्य ध्वान इव ध्वनिरिव धीर गम्भीरः deep or grave like the sound of the Mandara mountain as it spinned or revolved (on its axle) with its caverns (कुहरम्) flooded or inundated (प्लुत p p from प्लु ब्रूते) with the water of the ocean agitated in the process of being churned. Once upon a time the gods and demons churned the ocean of milk for nectar. They used the mountain, Mandara, as a churning rod and the serpent Vāsuki as the tying rope. As the mountain moved round and round, the ocean became agitated and its water filled the caverns of Mandara. A great noise was consequently produced. To this noise the present drum : the noise produced therefrom is compared. Note 'मन्थानं मन्दरं कृत्वा तथा योक्त्रं च वासुकिम् । देवाः स्रष्टुमारब्धा सद्यः निधिमम्भसाम् । अमृतार्थं पुरा ब्रह्मन् तथैवाहुरदानवा ॥' म भा आप्रदी-पर्व ॥ 8. 13. David explains प्लुतकुहरबलञ्च as प्लुतकुहरेषु बलञ्च reverberating in the caverns that were filled etc. This is hardly allowable. For,

बल् does not possess that sense and it is not good to understand it in it inspite of 'कलिवली कामधेनु इति शाब्दिका.' or the celebrated धातुनामने-कार्यत्वात्' Besides if the caverns were filled with water, how could the mountain reverberate in them? Reverberation would only be possible in empty caverns कोणानाम् आघाता तेषु as it receives the strokes of the drum-sticks कोणो वीणादिवादनम् अमरः. It was a huge war-drum and many people were beating it with many sticks J notes a technical sense of कोणाघात, quoting as from Bharata 'दक्काशतसहस्राणि भेरीशतशतानि च । एकदा यत्र हन्यन्ते कोणाघाताः स उच्यते' This sense in itself represents a highly exaggerated idea, signifying a purely imaginary noise, rather than one actually heard For, it is difficult to believe that one can ever hear an actual noise produced by the simultaneous (एकदा) beating of hundreds of thousands of large drums (दक्का) and hundreds upon hundreds of kettle-drums (भेरी) This technical sense, then, is manifestly not intended in the present case, for it is absurd to suppose that countless drums were being beaten on the present occasion Besides, the plural कोणाघातेषु refers to many strokes of the sticks, or of the stick, if we suppose that only one stick was being used (कोणस्य आघातेषु), rather than to many such *konāghātas* Further, दुन्दुभि and भेरी are synonyms ('भेर्यामानकदुन्दुभि' अमरः) and it was physically impossible that the noise of a *dundubhi* could be heard when *hundreds upon hundreds* of *bheris* were being beaten गर्जन्त ये प्रलयस्य घना, तेषां घटा समुद्वाहः, तासां यः अन्योन्यं संबद्धः सवर्षणम्, स इव चण्डः terrific like the mutual clashing or collision of assemblages of thundering clouds of world-destruction As the huge drum received strokes from numerous sticks, the noise created was as terrific as that which would proceed from a collision of groups of those thundering clouds that made their appearance at the time of world-destruction Compare 'दिविजयप्रयाणशसी प्रलयघनघटाघोषचर्चरध्वनिः प्रस्थानदुन्दुभि दध्वानि' K. p. 111. अग्रगामी दूतः (मध्यमपदलोपी सः) अग्रदूतः, कृष्णायाः क्रोधस्य अग्रदूतः the harbinger (that announces as it were the effects) of the wrath of Draupadī. In a spirit of chivalrous courtesy Bhīma refers to the drum as the harbinger of Draupadī's wrath and not his own, or that of the Pandavas कुरुकुलस्य निधनं तस्य उत्पातधूतः अशुभ-सूचकमहाधूतविकारधूतः यः निर्वातवातः the stormy or violent wind that is a portent (उत्पातः) boding the destruction of the Kuru family. It is a belief that violent disturbances in nature portend great calamities. Compare Shakespeare 'When beggars die there are no comets seen. The heavens themselves blaze forth the death of princes.' *Julius Caesar* Act II, Sc ii. Stormy wind is one of such portents The drum is identified with a stormy wind that portends the destruction of the Kuru family. It should be noted that निर्वात itself means a violent

stormy wind, the result of contending breezes. The word वात would thus be superfluous. In such cases the convention of exegetes is to take the word, which possesses a qualified meaning, in the sense of the qualification only. Note 'विशिष्टवाचकानां पदानां विशेषवाचकपदसमभिव्याहारे विशेषणमात्रपरत्वम्'. Thus निर्घात, which means a violent or stormy wind, is here to be understood in the sense of 'violent or stormy' merely. निर्घात is thus defined: 'पवनः पवनाभिहतो गगनाद्भवो यदा समापतात । भवेति तदा निर्घातः स च पापो दीप्तविहगरुतः' बृहत्संहिता 39. 1, 'वायुना निहतो वायुगगनाच्च पतत्यथ । प्रचण्डघोरनिर्घातो निर्घाति इति कथ्यते.' अस्माकं सिह्नाद् समरशब्दः तस्य प्रतिरासितं प्रतिध्वनिं तस्य सखा the friend or fellow of the echo of our war-cry. Bhīma means to suggest that their war-cry was very loud. Apparently in ancient days the loudness of the war-cry was considered to be an index to the greatness or the valour of the combatants. Note that सखिन् becomes सख at the end of a Tatpuruṣa compound according to 'राजाहं सखिभ्यष्टच्' पा 5.4.91. The reading ताड्यते is to be preferred to ताडित, because we know from Dranpadī's speech below (after st. 24) that the drum was even then being beaten. So ताडित which designates past tense would not do. ताड्यते, denoting continuous present, is consequently better.

एष .. वासुदेव.—This scene has been very cleverly managed by the poet. As soon as the confused Chamberlain uttered the words 'Here indeed the divine Vāsudeva,' all people get up with hands folded and inquired in haste where the Lord was. This their action was more eloquent of their great reverence for Kṛṣṇa than any number of words would have been. The fact was that the Chamberlain had not completed his sentence. He was not announcing the arrival of the Lord, as the party thought and as the audience also would think, but was merely reporting an incident that happened to him. Bhīma and others had, however, no patience to hear him to the end and they automatically rose up. Such was the electric effect of the mere mention of the Lord's name. The whole scene is very effective from the dramatic point of view and testifies to the author's skill. The following special sense of भगवान् may be noted: 'ज्ञानशक्तिबलैश्वर्यवीर्यतेजांस्यशेषतः भगवच्छब्दवाच्यानि विना द्वैतैर्युगादिभिः' विष्णुपुराण 6.5.79. पाण्डवेषु पक्षपात-सविशेषं प्रेम तेन अमर्षितं सजातामर्षं ह्रुद इति यावत् तेन enraged at his partiality towards the Pāṇḍavas, संयन्तुमारब्ध was attempted to be seized. Note that the infinitive has no passive form in Sanskrit. That संयन्तुम् is the original reading is shown by Bhīma's words 'किं संयतः'. Otherwise he would have said 'किं संयमितः'. The causal form संयमितुम् was probably introduced by some wiseacre of a scribe, who thought

that Duryodhana must have asked somebody else to bind Kṛṣṇa and hence the causal was necessary. As a matter of fact we know from the Mahābhārata that no regular attempt was made to capture the person of Kṛṣṇa. Duryodhana, Śakuni, Karna and Duśśāsana had merely conspired to capture him. But their evil intention was understood by Sātyaki, who revealed it to Kṛṣṇa in the presence of Dhṛtarāṣṭra and others. Duryodhana thereupon was summoned into the assembly and severely reprimanded by his father and there the matter ended. After this Kṛṣṇa manifested his viśvarūpa. For these incidents read Udyogaparva Oh 150-131. Bhaṭṭa Nārāyaṇa changes the episode a little with a view to make it suitable for his dramatic purpose and represents the Lord as displaying his world-form in order to frustrate Duryodhana's attempts to seize him. Here in all printed editions the Kañcukin's speech runs as follows: 'पाण्डवपक्षपातामर्षितेन सुयोधनेन सयन्तुमारब्ध'. It is easy to see that the words सयन्तुमारब्ध have found a place in this speech by some sort of confusion with the Kañcukin's next speech. For if the Kañcukin had completed his sentence here with the words संयन्तुमारब्ध, there was no necessity for Bhīma to ask 'किं सयन्'. What happened was this. When the Kañcukin said 'पाण्डव ..सुयोधनेन,' Bhīma impatiently asked 'किं सयन्:', because he feared that Duryodhana in his insolence must have laid rude hands on the Lord. The Kañcukin allayed his fears by declaring 'संयन्तुमारब्ध.' We have therefore removed the words 'सयन्तुमारब्ध:' from the speech which begins with 'पाण्डव०' दर्शितं यद् विश्वरूपं तस्य तेजः तस्य सपातः अभिघातः तेन मुच्छितः that had fainted at the encounter (सपातः) of the refulgence of his Universe-Form displayed (by him). For a good description of the Lord's viśvarūpa read Adhyāya 11 of the Gītā. अवधूय having disregarded, न विलम्बितं विलम्बः यस्मिन् कर्मणि यथा तथा अविलम्बितम् without delay पाण्डुल (पाण्डुरस्य अस्ति असौ पाण्डु + लृच् a possessive affix) covered with dust, polluted, defiled, then, one who defiles or disgraces, a bane. पासन has the same sense. एवं . त्वयि you having thus transgressed all bounds निमित्तमेव निमित्तमात्रम् visible or outward cause. What Bhīma means is that in attempting to seize the person of Kṛṣṇa Duryodhana had really thrown to the winds all rules of righteous conduct. His impiety had then reached a stage where it was of itself sure to bring on him ruin as punishment. The intervention of anything else was really unnecessary. The outward cause of his destruction would be the enraged Pāṇḍavas. But the real cause was his own unrighteousness. Compare 'तस्मात्त्वमुच्छिद्य यशो लभस्य क्लृप्त्वा शत्रून् द्रुह्य राज्यं सुमुद्रम् । मयैवेति निहताः पूर्वमेव निमित्तमात्रं भवः स्वय-

साचिन्' गीता १३३. स्वेन रूपेण in his proper character viz that of a divine personage. Sahadeva is the youngest of the Pāṇḍavas. This innocent query is therefore quite worthy of him

23 Construe—आत्मारामा, निर्विकल्पे समाधौ विहितरतय, ज्ञानोत्सेकाद् विघटित-  
तमोग्रन्थयः, सत्त्वनिष्ठा (धुनय), यं कमपि तमसा ज्योतिषा वा परस्ताद् (विद्यमानं च)  
वीक्षन्ते, तमहुं पुराणं देव मोहान्ध अयं (दुर्योधन) कथं वेत्तु। (मन्दाक्रान्ता)

The stanza describes Lord Kṛṣṇa in terms of the Highest Brahman and the expressions used are reminiscent of words and phrases in which Brahman is referred to in the Upanisads and the Gītā. That Bhīma should describe Kṛṣṇa in this way is highly significant. It shows that Bhīma knew the Lord in his svarūpa and even if peace had been effected through His agency, Bhīma would reverentially have submitted to it in spite of his violent protestations. Bhīma was really a greater devotee of Kṛṣṇa than even Arjuna, who is popularly considered to be the greatest. आत्मनि आ समन्ताद् रमन्ते ते those who find their all-sided delight in themselves. This represents withdrawal from the world and its various objects of enjoyment and turning one's attention inward. This is the first stage towards the realisation of the Lord. Other explanations of the compound are : आत्मैव आराम (place of recreation) येषाम् or आत्मैव आराम वन येषाम् to whom their self is merely a forest i. e. who care not the least for their own comforts, are perfectly indifferent towards themselves. निर्विकल्पे समाधौ विहितरति यैः who have fixed their love on distinctionless or undifferentiated mental concentration. समाधिः (सम्यक् आधीयते एकाग्रिक्रियते मनः यस्मिन्) means close mental concentration on the object of one's worship. According to Vedānta Samādhi is of two kinds, सविकल्प, or सविकल्पक and निर्विकल्प or निर्विकल्पक, which in Yoga are known as संप्रज्ञात and असंप्रज्ञात. सविकल्प, or possessed of distinction, is that concentration wherein the person concentrating is conscious of the distinction of the knower, the knowledge and the known, called ज्ञातृज्ञानज्ञेयात्मिका त्रिवृटी. This is a lower form of Samādhi. The higher form is निर्विकल्प समाधि, wherein the person concentrating becomes so identified with the object of his concentration that he loses the threefold distinction above referred to and remains in a state of perfect union with Brahman. Note 'समाधिर्द्विविधः सविकल्पको निर्विकल्पकश्च । तत्र सविकल्पको नाम ज्ञातृ-  
ज्ञानादिविकल्पलयानपेक्षया द्वितीयवस्तुनि तदाकाराकारितायाश्चित्तवृत्तेरवस्थानम् ।.. निर्विकल्पकस्तु  
ज्ञातृज्ञानादिविकल्पलयापेक्षया द्वितीयवस्तुनि तदाकाराकारितायाश्चित्तवृत्तेरतिरामेकीभावेनोपस्था-  
नम् ।' वेदान्तसार खण्ड 30; also 'तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः' योगसूत्र 3, 3  
(तदेव ध्यानं यदा ध्येयार्थमात्रप्राप्तिं भवति न तु ध्यातृध्यानध्येयव्यतिरेकविभागं गृह्णाति तदा समाधि-

रुच्यते इत्यर्थे ।) and 'विरामप्रत्ययाभासपूर्वं सस्कारशेषोऽन्य (असप्रज्ञात ।)' योगसूत्र 1 18. निर्विक...रतयः represents the second stage viz that of putting into practice the means of the realisation of the Lord. The second line refers to the third stage, depicting the result that follows the continued practice of this means. The result consists in the destruction of *tamas* and *rajas* and the accumulation of *sattva*, which finally leads to the devoutly-to-be-wished consummation viz the realisation. ज्ञानस्य उत्सेक आधिक्यं तस्मात् owing to excess or profuseness of knowledge ज्ञानेद्रेकात्, which is another reading, means the same thing. ज्ञान here appears to have been used in the same sense in which Rāmānuja understands it in his Śrībhāṣya viz ध्यान or continuous meditation or contemplation ('ध्यानं च तैलधारावद्विच्छिन्नरसमृत्तिसतानरूपम्' श्रीभाष्य) In this way only the word उत्सेक (excess) can be well understood विचटिता तमस ग्रन्थय. यैः who have severed or snapped asunder all knots of *tamas* or ignorance. When jñāna increases, *tamas* or ajñāna naturally disappears. *Tamas* here includes *rajas* also, for it is no less detrimental to the higher aim. When these are destroyed, *sattva* increases. सत्त्वे निष्ठा ध्रुवा स्थिति येषां ते who are firmly established in *sattva* or the quality goodness. When this stage is reached the preparation is complete and realisation follows. J describes this process as follows 'अत्र तु प्रथमं वनवासं, ततः साक्षात्कारं, ततस्तत्त्वज्ञानेन मिथ्याज्ञानविनाशः, ततस्तत्त्वनिष्ठतां, ततः साक्षात्कारं. इति तत्त्वज्ञानोत्पादकं क्रमोऽपि बोद्धव्यः ।' कमपि and तमसा ज्योतिषा वा परस्तात् (विद्यमानम्) are predicates. The sages realise (वीक्ष्) the Lord as being such कमपि means indescribable or incomprehensible. This is quite in accord with the description of the Lord we find in the Upaniṣads. What is exactly meant by the other predicate, ' (lying ) beyond ( the regions of ) darkness and light, ' is not clear. Probably the expression refers to the Lord's all-pervadingness, regions of darkness signifying the nether worlds and those of light the upper ones. The Lord lies beyond all these 1 e. He pervades the entire universe and yet remains over and above it, an idea somewhat similar to that contained in 'स भूमिं विश्वतो दृष्ट्वा अत्यतिष्ठद् दशाङ्गुलम्' Rg x 90 1. Another way is to take तमसाम् to stand for the quality *tamas* and ज्योतिषाम् for *rajas* and *sattva*. The idea then is that the Lord is beyond these three qualities 1 e. is त्रिगुणातीतः. J explains 'तमसां मिथ्याज्ञानानां ज्योतिषां तत्त्वज्ञानानां परस्तात् परम् । ताभ्यामप्यगम्यमित्यर्थः । अत एव कमपीत्युक्तम् ' The objection against this interpretation is that there is no propriety in declaring that the Lord is incomprehensible by 'false knowledge' and that He is really तत्त्वज्ञानगम्यः तत्त्वज्ञान otherwise would not be तत्त्वज्ञान. But J's words might be understood to be an emphatic way of putting forth the great



difficulty of comprehending the Lord. Note that तमस् परम् occurs as a qualification of the Lord in the Gītā 13 18 'ज्योतिषामपि तज्ज्योतिस्तमस् परमुच्यते ।', where शंकराचार्य interprets the word as 'तमसोऽज्ञानात् परम स्पृष्टमुच्यते' and रामानुज as 'तम शब्दं सूक्ष्मावस्थप्रकृतिवचन । प्रकृतेः परमुच्यते इत्यर्थः ।' वा is used in the sense of च 'वा समुच्चय एवार्थे उपमानविकल्पयोः' हेमचन्द्र पुराण देवस् the ancient God The Lord is often referred to under this title. Note 'त्वमादिदेव पुरुषः पुराण' गीता 11 38 The etymology of पुराण is interesting. Read यास्क निरुक्त 3 19 'पुराण कस्मात् । पुरा नव भवति' पुराण means that which was new in ancient days, but is no longer so now मोहेन अन्व blinded by infatuation (proceeding from wealth and power) वेतु is better than वेत्ति First, because it suggests pity for the lot of the infatuated Duryodhana and secondly, because it conforms to जानातु above.

अच्यवस्यति (अधि + अव + सो स्यति) is doing, is about Bhīma wanted to know what effect the failure of Kṛṣṇa's mission had on Yudhishthira सो with अधि and अव has here the simple sense of कृ स्वयमेव—This reply of the Chamberlain looks a trifle impertinent. He should really have answered Bhīma's query directly. Instead he avoids it altogether. In this connection we must remember that the Chamberlain had come to call Bhīma, for Kṛṣṇa wanted to see him immediately. In order therefore to avoid any further loss of time he thus cut the matter short by asking Bhīma to go himself to Yudhishthira, with whom Kṛṣṇa evidently was. Further, the dramatic effect of the following stanza, which answers Bhīma's query, would have been lost if Jayandhara had answered him directly. वृष्णि and अन्धक were two ancestors, not direct though, of Kṛṣṇa, being the sons of युधाजित्, who was a son of क्रोडु, himself a son of यदु Vide हस्विश 1. 34 We cannot understand how Bhatta Nārāyaṇa mentions them as Commanders of Yudhishthira's army along with Drupada, Virāṭa and Sahadeva. For by this time they must have been long dead. Nārāyaṇa's looseness of writing is responsible for this error. The only way out of the difficulty is to suppose that there were two individuals of the names of Vṛṣṇi and Andhaka, that had commanded two Pāṇḍava divisions. They probably belonged to the Yādava clan, but of course were quite different from Kṛṣṇa's ancestors bearing those names. अश्वौहिणी is a large division or army consisting of 21870 chariots, an equal number of elephants, 65610 horse and 109350 foot. Note 'अश्वौहिण्या प्रसख्याता रथानां द्विजसत्तमा । सख्या गणिततत्त्वज्ञैः सहस्राण्येकविंशति ॥ 23 शतान्युपरि चैवाष्टौ तथा घ्न्यश्च सप्तति (1 e. 21870) । गजानां च परीमाणमेतदेव विनिर्दिशेत् ॥ 24 ज्ञेयं शतसहस्रं तु सहस्राणि नवैव तु । नराणामपि पञ्चाशच्छतानि

वीणि चानवा' (i e. 109350) ॥ 25 पञ्चषट्सिहस्राणि तथाश्वाना शतानि च । दशोत्तराणि षट्  
(1. e 65610) प्रादुर्यथावदिह सख्यया ॥ 26 एतामक्षौहिणी प्रादु सख्यातत्त्वविदो जनाः । 27  
म भा. आदिपर्व 2 अक्षौहिणी is explained ऊह. समूह अस्या अस्ति इति ऊहिनी, अक्षाणा  
रथानाम् ऊहिनी, अक्षौहिणी, the बुद्धि being had by the वार्तिक 'अक्षादूहिण्यामुपसख्या-  
नम्' and न् being changed to ण according to 'पूर्वपदात्सज्ञायाम्' पा 8. 4 3  
( पूर्वपदस्थान्निमित्तात्परस्य नस्य ण स्यात् सज्ञाया न तु गकारव्यवधाने । दुरिव नासिकाऽस्य  
द्रुणस । अग किम् । ऋचामयन ऋगयनम् )

24 Construe —यत् सत्यव्रतमङ्गभीरुमनसा (युधिष्ठिरेण) यत्नेन मन्दीकृतम्, यत्  
शमयता कुलस्य शान्तिमिच्छता (तेन) विस्मृतुमपि ईहितम्, तदिदं नृपसुताकेशम्बराकर्षणे  
यूतारणिसमूह महत् यौधिष्ठिर क्रोधज्योति कुरुवने जृम्भते । ( शाईलविक्रीडितम् )

Some one from behind the curtain is announcing in this stanza to  
the Pāṇḍava and the Kuru armies that Yudhiṣṭhira's anger, which  
was originally roused by the insults offered to Draupadī, but which  
all this while he had suppressed with great efforts, because he was  
afraid of breaking his vow of truthfulness, is now stirred and is  
working in all its fury against the Kauravas सत्यस्य व्रत तस्य मङ्ग तस्मात्  
भीरु मन यस्य तेन Supply युधिष्ठिरेण The vow of truth refers to the  
wager, to which Yudhiṣṭhira had agreed and which he lost viz. 12  
years' residence in forest and one year's residence *incognito* Yudhi-  
ṣṭhira wanted to abide by his plighted word That was why he did  
not allow his anger any scope during these 13 years. यत्नेन suggests  
that Kṣatriya as he was, he found it very difficult to curb his just  
anger But he had to do it in view of his vow of truth. That cost  
him great efforts therefore मन्दीकृतम् rendered dull in intensity, sup-  
pressed, checked. Dissolve this as न मन्द अमन्द, अमन्द मन्द. कृत.  
मन्दीकृत This is technically known as a च्वि form, which is obtained  
when a certain thing, which is not some other thing, is metaphorically  
looked upon as having become that other thing, according to  
'कृत्वस्तियोगे सपद्यकर्तरि च्वि' पा. 5 4 50 and (वार्तिक) 'अभूततद्भाव इति  
वचन्यम्' (विकारात्मता प्राप्तवत्या प्रकृतौ वर्तमानाद् विकारशब्दात् ('तस्य प्रकृतौ वर्त-  
मानत्वं गौण्या वृत्त्या' लघुशब्देन्दुशेखर) स्वार्थे च्विर्वा स्यात्करोत्यादिभिर्योगे । अकृष्ण  
कृष्णः संपद्यते, त करोति कृष्णीकरोति । गङ्गीस्यात् । ... दोषाधृतमहः । दिवाधृता रात्रिः ।  
हि. कौ. ). This technical use of च्वि is best illustrated by Kālidāsa's  
'अङ्ग-पुर. पश्यसि देवदारु पुत्रीकृतोऽसौ वृषमध्वजेन' R. 2. 38, where we know  
~~that the~~ tree, though not really a son of Śiva, is accepted by Śiva as  
such. Hence च्वि is there appropriately used. In fact, as pointed  
out by Nāgaseśa in his Śekhara, the real province of च्वि is there where  
~~we~~ have a metaphorical use of the word e. g. 'पयोधरीधृतचतुःसमद्राघ' R.  
2. 3. The student should remember this point well, as it is not under-

stood by many people. But in literature we often come across examples, where च्वि is not used in the strict sense of अभ्युनतद्वाव. This must be classed as poetical licence. The present मन्दीकृतम् does not possess the strict च्वि sense. For, Yudhisthira had really curbed his anger and there was no such thing as the really 'not curbed' anger being looked upon as curbed. It is, however, possible to say in this case that Yudhisthira had not really made his anger मन्द (dull or less intense). It was always there in his heart in all its intensity. He had merely suppressed it, & had not allowed it to manifest itself. According to this view मन्दीकृतम् would represent strict use of च्वि. For, suppressed, or curbed is only a secondary sense of मन्द. यद् विस्मर्तुमपि ईहितम् which was even sought to be forgotten. Peacefully inclined (शमवत्) as Yudhisthira naturally was, he not only tried to check his anger, but in his desire for the peace (शान्ति) of his family, he even sought to forget it. But apparently he was not able to do so. 'यद् क्रोधज्योति (fire of grief) विस्मर्तुम्' is not a happy combination. For, the idea of forgetting is not proper in the case of fire. शमयितुम् or निवृणयितुम् would have been appropriate. Bhatta Nārāyana appears to have lost sight of the metaphor क्रोधज्योति in the fourth line, when he wrote the second 'यूनमेव अरणी वह्निनिष्पादनसाधने दारुणी तयो सभृत जनित' enkindled or generated in the wooden sticks in the form of gambling. The metaphor refers to the generation of sacrificial fire, which is accomplished by rubbing together two pieces of Śāmi wood called अरणी ('निर्मन्त्र्यदारुणि त्वरणिर्द्वयो' अमर). The gambling represents the aranis where the fire of Yudhisthira's anger was generated and the cause of such generation was the dragging of the hair and garment of Draupadī. नृप ऋषणौ suggests similitude of the dragging with the rubbing activity of the hands in the generation of the sacrificial fire. युधिष्ठिरस्य सम्बन्धि इदम् यौधिष्ठिरम् belonging to Yudhisthira. कुरव दुर्योधनादयः एव वन तस्मिन् जुग्मते spreads apace, rages wildly.

सहर्षम्—Bhīma is naturally glad to learn that Yudhisthira had grown angry, for it meant that war would be declared and he would get the long expected opportunity of wrecking his vengeance. न प्रतिहत-अप्रतिहत, अप्रतिहत प्रसर यस्मिन् कर्मणि यथा तथा with its course unimpeded. Bhīma hopes that no obstacle may block the progress of Yudhisthira's anger. प्रलयस्य ये जलधरा तेषां स्तनितमिव मांसल. deep or loud like the thundering of clouds of world-destruction. Dravid finds fault with this expression of the ground that the comparison of द्रुमुमि with स्तनित is not logically consistent. For, it is not the drum that is deep or loud, but rather its sound. We do not think there is anything object-

ionable here This appears to us to be a case of simple *lakṣanā* or metaphor, by which the word *duṇḍubhi* denotes the sound of the drum. Dravid's further objection that such metaphorical use would not be consistent with तज्जने holds no water. For, it is well-known that *lakṣanā* is to be resorted to only when the primary sense is inapplicable. This thus means that going with *मासल*, *दुन्दुभि* is to be understood metaphorically, but with तज्जने it has its usual sense. Compare stanza 22 above रणयज्ञ — Observing that the war-drum was being loudly beaten over and over again, Draupadī asked Bhīma why it was so beaten. With grim humour Bhīma answered a sacrifice was proceeding and proceeded to explain that it was the sacrifice of war. तथा हि (so indeed) is used to introduce explanation of an idea previously expressed. Here Bhīma proceeds to explain why he terms the impending war a sacrifice.

25 Construe — वयं चत्वार ऋत्विजः, स भगवान् हरिः कर्मोपदेष्टा, नरपतिः संप्रामाद्वरदीक्षितः, पत्नी गृहीतव्रता, कीरव्या पशवः, प्रियापरिमवक्लेशोपशान्तिः फलम्, यशो-दुन्दुभि राजन्योपनिमन्त्रणाय स्फीत रसति । ( शाईलविक्रीडितम् )

Note that in this elaborate explanation of the war-sacrifice the glee with which Bhīma looks forward to the long expected war is clearly seen. ऋत्विजः ऋतौ यजन्ति ते those that sacrifice at the proper time, the officiating priests. There are four principal priests in a sacrifice viz होता, उद्गाता, अन्वयुः and ब्रह्मा. For the most ancient list of such priests vide Rgveda 2.1.2. A *rtvij* is thus defined by Manu 'अग्न्याधेयं पाकयज्ञान्निष्टोमादिकान् मखान् । यः करोति ब्रुतो यस्य स तस्य त्विगिहोच्यते ॥' 2.1.43 Bhīma means that himself, Arjuna, Nakula and Sahadeva are these four principal priests in this war sacrifice. कर्मोपदेष्टा the director of the rites. This is quite an appropriate epithet of the Lord. Had it not been for the constant guidance of Śrīkṛṣṇa, the Pāṇḍavas would not have been victorious in spite the justice and righteousness on their side. नरपतिः is Yudhiṣṭhira, who is always referred to as Mahārāja. It should be remembered that Yudhiṣṭhira was a crowned king. The ceremony took place in Hāstinapura, after the Pāṇḍavas had emerged from their obscurity and wedded Draupadī. Dhṛtarāṣṭra had then invited them and bestowed on them half the kingdom. संप्रामः एव अध्वरः तस्मिन् दीक्षितः initiated for the sacrifice of war. This refers to यजमान or the sacrificer proper, who in the present case is Yudhiṣṭhira. अध्वरः is variously explained. The most ancient explanation is (1) ध्वर्यते हन्यतेऽस्मिन् इति ध्वरः हिंसा, न ध्वरः अस्मिन् । यागीयहिंसाया हिंसात्वाभावाद् अध्वरः हिंसारहितः इति युक्तमेवामिधानं यज्ञस्य. The orthodox dogma is that

animals killed in sacrifices do not really constitute slaughter, at any rate slaughter which is reprehensible; hence the propriety of the name *adhvara*. Note यास्क निरुक्त 'अध्वर इति यज्ञनाम, ध्वरतिर्हि साकर्म, तत्प्रतिषेध' 18 Other explanations are (2) 'न ध्वरति इति हिंसाराहितं । न हि अग्निना सर्वतः पालितं यज्ञं राक्षसा हिंसितुं प्रभवन्ति ।' सायण on Rgveda 1. 1. 4 (3) न ध्वर कृटिल अकृटिल इत्यर्थं शास्त्रनिर्दिष्टविधानकृत. इति यावत् (4) न ध्वरति न हिनस्ति स्वयं फलमित्यर्थं which never fails in giving the fruit expected. (5) अध्वानं राति स्वर्गमार्गं ददाति इत्यर्थं referring to the fact that sacrifice paves one's way to heaven (6) न ध्वर्यते मध्ये विच्छिद्यते, एकदा प्रारब्धं सन् आविच्छेदं परि-समाप्यते, referring to the practice of carrying on a sacrifice without interruption from beginning to end दीक्षित (सजाता दीक्षा यस्य) is formed according to 'तदस्य संजात तारकादिभ्य इतच्' पा 5.2.36 (तारका सजाता अस्य तारकितं नभः । आकृतिगणोऽयम् । सि. कौ.) दीक्षा or initiation was a ceremony which was performed by the sacrificer before the commencement of the sacrifice and which, entailing as it did certain restrictions on the sacrificer, made him fit for performing the sacrifice पत्नी is the wife of the sacrificer, who also had to observe certain vows. In the present case the vow refers to the vow observed by Draupadī of wearing her hair loose. For कौरव्या vide above p. 48 The word refers to Duryodhana and his 99 brothers, who in the present war sacrifice represented the animals that were to be slaughtered. प्रियाया परिभवा. नञ्जनितो य क्लेश तस्य उपशान्तिः the soothing of the pain of insults suffered by our beloved viz you This was to constitute the fruit of the war-sacrifice राज्ञोऽपत्यं राजन्यं a prince, a member of the Ksatriya caste. उपनिमन्त्रणम् inviting यशोजनकं दुन्दुभि यशोदुन्दुभि Bhīma thus names the drum, because he feels sure that the war, which it is proclaiming, is to bring them renown स्फीतम् is *p. p.* from स्फाय स्फायते to grow fat or swell and is used adverbially in the sense of 'loudly' रसति is booming. This stanza is quoted by K. P. vii p. 355 as an illustration of the poetical defect called *अभवन्मत्तयोगः*. (अभवत् अविद्यमान. मत इष्टः योग सम्बन्धः यत्र absence of the intended connection) Here evidently the poet intends the expression *संग्रामाध्वरे* to be connected with each of the clauses viz. संग्रामाध्वरे चत्वारो वयः त्रयस्त्रिजः, संग्रामाध्वरे स भगवान् हरिः. कर्मोप-देष्टा, संग्रामाध्वरे नरपतिः दीक्षितः etc But on account of संग्रामाध्वर being compounded with दीक्षित, it is not available for grammatical construction with the other clauses Hence the defect mentioned arises संग्रामाध्वरे as an independent word would not have given rise to this *doṣa*.

युवज्जेन युविष्ठिरेण अनुज्ञाता being commanded by our elder brother Note the somewhat unusual sense of command that अनुज्ञा, usually mean-

ing permission, has in this passage The reading अनुज्ञात means at the command, तस् being applied in the sense of the ablative विक्रमस्य अनुरूपं कर्म इत्यर्थः deeds worthy of our valour. विक्रमस्य अनुरूपं यथा त्याज्यथा would also do बाष्पं वारयन्ती may mean either 'having tears, i. e. with tears' or 'checking the tears.' The latter is preferable. For, it shows that Draupadī wanted to avoid any sign of inauspiciousness which tears were considered to be, on this auspicious occasion. Tears at this time were so natural in the case of Draupadī They reveal her loving nature असुरैः समरं तस्मिन् अभिमुखं तस्य prepared for battle with the demons हरेरिव—The propriety of this simile lies in the fact that Draupadī knew well that Kṛṣṇa always became victorious in his fights with the demons यच्चात्मा—This is an exceedingly significant benediction and shows the sacredness of a mother's heart Very wisely indeed does Draupadī keep the nature of what Kuntī hopes (आशास्ते) for the Pāṇḍavas undefined No words can adequately describe the feelings of a mother towards her children मङ्गलवचनम् the utterance of your benediction, the expression of your pious wish किमपि सनया what need even now of giving you a vain consolation? Bhīma meant to say that all the assurances he had given her till then were in a sense false or vain, because they were never followed by any deeds But then there was no necessity of offering any more consolations of that kind For, he was about to take immediate action He therefore was in dead earnest in what he said in the following stanza and exactly meant to act up according to his words.

26 Construe —अनि शेषितकौरव्यम् (अत एव) परिभक्शान्ति लज्जाविधुरिताननं वृकोदर भूय. (त्व) न पश्यसि । (अनुदुम्)

अनि-शेषिता कौरव्या येन who has not completely finished with the Kauravyas viz. Duryodhana and others, i. e. killed them to a man परिभवाणां शान्तिः सहनं तथा (जनिता) या लज्जा तथा विधुरितं क्लिष्टं विवर्णमित्यर्थः. आननं यस्य whose face is turned pale through shame at having to put up with the insults (received). What Bhīma means is this In former days every time he saw Draupadī, his face turned pale in shame at having meekly submitted to those various insults that were inflicted on them and at not having avenged them yet But now he was going to kill the Kauravas and have his vengeance And he was determined not to see Draupadī before he did that विधुरित is explained as संजातं विधुर वैकल्यं दुःखमिति यावत् अस्य which is distressed, hence which is turned pale. Note 'वैकल्येऽपि च विश्लेषे विधुरं विकले विधु' मेदिनी. The reading 'परिभक्शान्ति लज्जा' means 'pain and shame arising from

the insults' and is much too tame. The important factor of meek submission ( क्षान्ति ) is here lost. The reading in the text is therefore preferable वृकस्येव उदर यस्य स वृकोदर wolf-bellied, having the appetite of a wolf. Bhīma was so called owing to his voracity.

नाथ मा खलु—This is a very characteristic warning that Draupadī gives to Bhīma. It reveals so vividly her loving anxiety for his safety. Draupadī fears that, goaded on by the memory of the insults suffered by her, Bhīma may move on the field of battle unmindful of his personal safety. With a heart, grown feverish through love, she requests him not to do so याज्ञसेन्या परिभवा नै उद्दीपित ( ablaze or enkindled ) कोपान्न येषां ते, मा खलु संचरिष्यथ indeed, do not move. अनवेक्षित शरीर ये, who do not properly observe or care for their body, regardless of personal safety न प्रमत्त प्रमाद यस्मिन् कर्मणि यथा तथा सचरणीयानि those in which one must move without making any mistake &c with absolute caution सुक्षत्रिये excellent lady of the warrior caste. The epithet is purposely used. It suggests that Draupadī, as an excellent Kṣatriya woman, need have no such apprehension. For she should have known that the Pāṇdavs were well versed in the art of moving on the field of battle.

27 Construe—अन्योन्यास्फालमिन्द्रद्विपरुधिरवसामासमस्तिष्कपङ्के मग्नानां स्यन्दनानाम् उपरिक्लृप्तपदन्यासविक्रान्तपत्तौ, स्फीनासृक्पानगोष्ठीरसदशिवशिवातुयन्त्यत्कबन्धे सभ्रा-मेकार्णवान्तं पयसि विचरितुं पाण्डुपुत्रा पण्डिता ( सन्ति ) । ( स्रग्धरा )

The stanza contains a description of the battle-field, couched in terms horrible and disgusting, well calculated to bring out the रौद्ररस or the sentiment of the terrible अन्योन्येषाम् आस्फाला वट्टनानि तै. मित्रा. विदीर्णा ये द्विपा तेषां रुधिरं च वसा च मांसं च मस्तिष्कं च, एतान्येव पङ्के तस्मिन् in the mire ( formed, of the blood, fat ( वसा ), flesh and brains ( मस्तिष्कम् ) of elephants torn to pieces or mangled ( मित्र ) by mutual collisions ( आस्फाल ) In the thick of the battle elephants dashed violently against one another. The result was their bodies were mangled and blood, fat, flesh and brains were freely spilt. These together formed a thick compound, which is considered to be mud. Note that the compound अन्योन्या पङ्के is to be construed with मग्नानाम्. The chariots were plunged in such mud, so deep and vast it was. It is not good to take अन्योन्या पङ्के as a बहुव्रीहि, qualifying अन्नं पयसि. For then मग्नानां would hang loosely on उपरिक्लृप्तः पदन्यासः यैः, तादृशाः विक्रान्ताः शूराः इत्यर्थः इत्ययं यत्र where the gallant or valiant foot-soldiers plant their feet on the tops of ( उपरि ) the chariots. The mangling of elephants due to

Chariots get plunged therein The valiant foot-soldier has therefore to force his way on by planting his foot on their tops स्फीत यद् अस्मृग इधिरं, तस्य पानार्थं या गोष्ठी मिलित समजः सद्य इत्यर्थः, तस्यारसन्त्य आरटन्त्य आशिवाश्च अमङ्गलस्त्रुचिकाश्च या शिवा शृगाल्य ता एव तुर्याणि तै तद्गुरोर्धेनेत्यर्थं नृत्यन्त कबन्धा यस्मिन् where headless trunks (कबन्ध-न्धम् a headless trunk that moves, 'कबन्धोऽङ्गी क्रियायुक्तमपमूर्धकलेवरम्' अमर ) dance to ( the tune of ) musical instruments ( तुर्यम् ) in the form of the inauspicious ( अशिव ) female jackals ( शिवा ), howling in their assembly ( गोष्ठी ), ( gathered ) for drinking the plentiful ( स्फीत ) blood ( that is spilt ) Blood ran profusely. Jackals in their numbers were consequently attracted to drink it and they howled as they enjoyed the carouse. In the meanwhile soldiers were being killed and their headless trunks stalked about. The poet represents that these as it were danced to the tune of the howling of the inauspicious jackals चारित्र्यवर्धन while commenting upon R 7 71 remarks that a headless trunk dances when a thousand warriors are killed Note 'यत्र रणे वीराणा सहस्र पतति तत्रैव कबन्धो नृत्यतीत्यागम । उक्तं च । 'अप्यात्मनो विनाश न पर परव्यसनद्वष्ट । प्रायः सहस्रनाशे समरमुखे नृत्यति कबन्धम् ।' इति' quoted by Nandargikar. सग्राम एव एकः अर्णव तस्य अन्तः पयसि in the (very) inmost water of the one great ocean in the form of battle s. e in the thick of the fight. एक suggests the greatness of the ocean षण्डिताः expert versed, proficient.

## ACT II

कञ्चुकी ( the Chamberlain ) was so called because he wore a kañcuka or a long robe, peculiar to his office, somewhat similar to the modern academic gown. For definition vide Appendix A. Brāhmaṇa by caste, he is represented as grown old in the king's service of guarding the harem and is always described as complaining about his old age and infirmities. Compare शाकुन्तल v. 1. विक्रमो-र्धेशीय III. 1, सुद्राक्षस III. 1, अनर्धरावध III. 1. आदिष्टः commanded. पादबन्धनम् एव समय आचार तस्मात्, तमाचारमनुष्ठायेत्यर्थः from (having performed) the customary duty of bowing to Mother's feet. The Mother here is Duryodhana's mother, Gāndhārī, Bhānumatī's mother-in-law. The practice of saluting the elders every morning is very old and is still found in good families. समय an established rule of conduct, a customary duty. Note 'समयाः शपथाचारकालासिद्धान्तसंविद् ।' अमर. and



‘ तथापि वक्तुं व्यवसाययन्ति मां निरस्तनारीसमया दुराधय ॥ ’ K1. i. 28. अपि . न वा gives the nature of the search or inquiry ( अनु+इष् इच्छति to search for, inquire after ) that the Chamberlain is commanded by Duryodhana to make regarding Queen Bhānumatī The इति in ‘ न वा इति ’ marks the close of the nature of the inquiry. निहतः अभिमन्यु यै who have slain Abhimanyu. This adjective is हेतुगर्भ, or furnishes the ground on which Duryodhana wants to congratulate ( सभाञ्ज सभाजयति-ते ) the commanders of his army The इति in ‘ सभाजयितव्या इति ’ marks the conclusion of Duryodhana’s words addressed to the Chamberlain. राधेय ( राधाया अपत्य पुमान् ) is a metronymic of the celebrated warrior Karna. The story of his birth runs as follows ( Vide म मा. आदिपर्व अध्याय 120 ) Prithā was the daughter of a Yādava chief, Sūra by name, the father of Vasudeva She was adopted by Kuntibhoja, a son of Sūra’s father’s sister and a Yādava prince ruling over the Kuntis, because he was childless. She hence came to be called Kuntī. Appointed in her father’s house to look after the comforts of guests, Kuntī pleased by her service the sage, Durvāsas, who gave her a mantra or charm by virtue of which she was to have a son from any god whom she might choose to invoke. Impelled by curiosity to test the efficacy of the charm, she invoked, while yet a virgin, the god Sun, who immediately made his appearance. Kuntī begged to be excused on the ground of her being a maiden as yet. But the god would not consent, as the charm must have its effect Union between the two, therefore, followed on condition that the Sun restored to her her virginity afterwards. A brilliant boy, decked with shining ear-rings and a natural armour, was born Afraid of public scandal and desirous of doing away with the visible proof of her shame, Kuntī dropped the boy, deposited in a box laden with jewels, into a river, where he was found by Adhiratha, a charioteer, who gave him over to his wife Rādhā. She brought him up as her own son and consequently he was known as Rādheya Adhiratha and Rādhā had named him Vasusena, because he was born with the natural wealth of an armour and ear-ring ( ‘ नामधेय च चक्राते तस्य बालस्य तावभौ । वसुना सह जातोय वसुधेणो भवत्विति ॥ 36 ’ ) Note that Vasusena was called Karna, not because he was born from Kuntī’s ear, as is popularly supposed, but because, on being requested, he gave to Indra, who had approached him in the disguise of a Brāhmana, his natural ear-rings and armour, that made him invulnerable, by cutting his ears and chopping the armour off from his limbs. कर्ण is derived as कृन्तति or कर्णयति असौ one who cuts or chops off, Vide ‘ तमिन्द्रो ब्राह्मणो भूत्वा पुत्रार्थं

भुनभावन । कण्डले प्रथयामास कवचं च महाहानि ॥ 46 उद्धृत्याविमना स्वाङ्गाकवचं रुधिरस्रवम् । कणौ पार्श्वे च द्वे छिन्वा प्रायच्छत्स कृताञ्जलि । 47 प्राङ् नाम तस्य कथित वस्तुषेण इति क्षिप्तौ । कर्णौ वेकर्तनश्चैव कमणा तेन viz सहजकवचकर्तनात्मकन ) सोऽभवत् ॥ 53 आदिपव अ 120 जयद्रथ was King of the Siḍḍhacoutry. He was the brother-in-law of Duryodhana, having married his sister Duśśāṇa. In the slaughter of Abhimanyu he played an indirect, but an important and decisive part. He was stationed at the entrance of the Padmavyūha ( disposition of the army in the form of a lotus ), and not Oaḥavyūha, as we know from a Marāṭhī poet, that had been arranged by Drona and that Abhimanyu had been asked to pierce through. After the young prince had effected his entrance in the vyūha, Jayadratha, on the strength of a boon acquired from Rudra, prevented Bhīma, Dhr̥ṣṭadyumna, Sātyaki and others, who were to follow him and give him protection, from entering the vyūha at all. The result was that Abhimanyu was caught single-handed and though at first he severally defeated Karna Duśśāsana, Duryodhana and others he was eventually overpowered by six warriors, Drona, Kṛpa, Karna, Aśvathāman, Kāsalya and Kṛavarmaṇ who killed his charioteer, body-guard and horses, broke his chariot and cut his bow. At last exhausted with the glorious stand he had maintained against such tremendous odds, he was finally killed by the son of Duśśāsana in a mace-fight. Vide द्रोणपर्व अ 34 to 49 and 73. It would thus be seen that had it not been for Jayadratha, who kept at bay Bhīma and others who were out to guard Abhimanyu, he would not have been slain. Jayadratha was therefore the virtual cause of his death and it was for this reason that Arjuna on coming to know how Abhimanyu was slain vowed the death of Jayadratha. There is no sanction in the Mahābhārata for the popular belief that Jayadratha had kicked Abhimanyu on the head तन्मया निवास —The idea of the sentence is Overpowered ( अभिभूत ) with age ( जस्ता is the alternative instr. sing. of जरा ), the Chamberlain was practically incapacitated from doing any active service in the harem. His residence in it was consequently merely a matter of form ( मर्यादा एव मर्यादामात्रम् केवलम् आचार इत्येव ), which meant that nobody really expected him to run about here and there as others had to do. But Duryodhana commanded him to run quickly and he had no other alternative but to do so, disabled though he was. This was a clear proof of Duryodhana's wonderful power, which made even decrepit old men run quickly. तत्

therefore i.e. because I have received this command द्रुतम् very quickly. The comparative termination त्र here shows excess merely मया गन्तव्यम् I have to go I have no other alternative left इति is here quite necessary and not redundant, as some suppose. It shows that the clause preceding supplies the reason for the statement made in the clause following Wonderful is the power of Duryodhana ! Why ? Because it makes even the old disabled Chamberlain run very quickly. प्रविष्णुता ( power ) means literally habitual ability to accomplish an object, the affix इष्णुच् being applied to प्र+घृ in the sense of ताच्छील्य or being in the habit of. But according to Pāṇini इष्णुच् is applied to घृ only in the Veda and the present form is consequently regarded as an instance of poetical licence. Note 'बुवश्च' पा 3-2-138 ( छन्दसीत्येव । प्रविष्णुः । कथं तर्हि जगत्प्रमोहप्रविष्णु वैष्णवमिति । निरङ्कुशाः कवयः । सि कौ ) यत् since The following clause supplies further reason by way of explanation for the same statement Stricken down with age, the Chamberlain's residence in the harem is merely a matter of form. He is not expected to do any running, of course. Yet being commanded by Duryodhana he has to do it This is because of the wonderful ( अहो shows आश्चर्य ) prowess of His Majesty अवरोध्यन्ते प्रमदा अत्र इति अवरोध It means the king's harem as well as the women therein 'अवरोधस्तिरोधाने राजदारेषु तद्ग्रहे' The word refers to the ancient practice of confining women in the inner apartments. The reading अन्तःपुरव्यापारः means my duty in the harem was merely a matter of form i.e. I did a few formal things, but no active work such as that of running on an errand. It should be noted that this sentence of the Chamberlain regarding the power of His Majesty is to a certain extent sarcastic and the word प्रविष्णुता is purposely used. Not that the Chamberlain really wants to depict Duryodhana's power. On the contrary he wants to suggest the improper use that Duryodhana is making of his privileged position in his case. Old as he is, he has to run up quickly in spite of his physical infirmities, because such is the bidding of his master who is accustomed to see himself always obeyed ( प्रविष्णु ). Really Duryodhana should not have issued such a command to an old disabled servant. This is the import of the Chamberlain's words. अथवा—All these complaining remarks of Vinayandhara regarding the power of His Majesty are of course based upon the fact of his being disabled by old age. Had he been young and healthy, there would have been no occasion to make such sarcastic reference to his master's power. His old age therefore

is at the bottom of the whole mischief अयम् marks the change in the Chamberlain's point of viewing things. It is no use finding fault (लभ् with उप and आ उपालभते to censure, to find fault with) with his old age, for *all* attendants of the harem (अन्त पुरे चरन्ति ते अन्त पुरचारिणः), whether young or old, have to put on the same dress and go through the same activities, these being in fact prescribed for them by custom (व्यवहारेण आचारेणेत्यर्थः विहित. व्यावहारिक.) अयमेव वेष्टा च refers to the Chamberlain's costume (वेष्टा), especially the way in which he walks viz. with back bent. On the stage as he utters the words अयमेव, he points to his staff and to the way in which he walks The idea is Old age has made it obligatory on Vinayandhara to carry a staff and to walk with bent back, because he cannot raise it erect. But there is, he says, nothing new that has been imposed upon him by advancing years. For, from the very beginning his वेष्टा and चेष्टा have been of the same kind. In fact such are prescribed by custom for all attendants of the royal harem. The Chamberlain then proceeds to explain (तथाहि) how from the beginning he has led the life of an old disabled person. There is a reading अन्त पुरिकाणाम् for अन्त पुरचारिणाम्. It means the same thing Explain अन्त पुरे नियुक्ता अन्तःपुरिका. वैयवहारिक, व्यवहारिक and व्यावहारिक mean the same thing वैहारिक means विहारस्य योग्य appropriate for movement (in the harem) This fits in well with अन्त.पुरिकाणाम्, for the latter does not embody the idea of movement as अन्त.पुरचारिणाम् does व्यावहारिक, however, is better than वैहारिक., because the former conveys the idea of custom which is important.

I Construe — उच्चैः चक्षुषि सत्यपि अलं न ईक्षितम्, श्रुत्वापि न आकर्णितम्, शक्तेन अपि अधिकारे अधिकृता इति याष्टि समालम्बिता, सर्वत्र स्खलितेषु दत्तमनसा मया उद्धतं न यातम्। सेवान्वीकृतजीवितस्य मे जरसा यत् कृतं (तत्) किं नाम। शाईल-विक्रीडितम्)

The above is the most natural construction of the first clause in line one. 'Though I had wide (उच्चैः महति विस्तृते इत्यर्थः) eyes (चक्षुषीति-जात्येकवचनम्), I never observed to my satisfaction (अलम्)' This is what the Chamberlain plainly says Wrong constructions of the clause arise from hesitation to take उच्चैः, which is an indeclinable, as an adjective to qualify चक्षुषि But उच्चैः as an adjective is found used broadcast in literature Note 'अस्मान् साधु विचिन्त्य समयमनान् उच्चैः कुल चात्मने ।' Ś 1v 16; 'जनोयदुच्चैः पदलङ्घनोत्सुकः ।' Ku 5, 'क्रियते पतिरुच्चैः केषां भवता धीर-तयाधरीकृत ।' Ku 2'40, also Ku. 6 75, Me 17; Ratn 4.16, K1. 13 14. उच्चैः is then construed with ईक्षितम्, perhaps under the idea that the expression corresponds with the Marāṭhī idiom वर पाहणे. But all this

is unnecessary. The metrical pause comes after अलम्, which marks the natural conclusion of the first clause. The position of the words उच्चै and अलम् is decisive and leaves no ground for misconstruction. Therefore, to take उच्चै with वीक्षितम् and अलम् with आकण्ठितम् is extremely unnatural. In the clause itself उच्चै and अलम् mark a point of symmetry. As there is a qualification for the eyes, their effect viz. vīkṣana is also qualified. This symmetry would be lost if उच्चै were taken with one clause and अलम् with another. The ultimate idea conveyed by the clause is that though the Chamberlain was possessed of full powers of vision, he could not make full use of them, as he had to pass his life in a harem, where occurred many things which the servants dared not look at. His condition then was consequently as bad as it is now. For while at present he is not able to see to his satisfaction owing to failing sight, then he could not do so owing to restrictions imposed upon him by his residence in harem. Thus old age has not exposed him to any new disadvantage. The reading ईक्षितम् for ईक्षितम् is not good. The construction with the infinitive would be (अहम्) ईक्षितुं न अलम्. This mars the symmetry of the stanza. In every clause we find that we have a past passive participle with मया as its subject, understood from the last where it occurs. Further, अहमीक्षितुं नालम् signifies the present and we have to supply आसम् in order to make the sense compatible with the rest of the stanza. ईक्षितम् should therefore be rejected. श्रुत्वापि—In former days certain matters in the harem had reached his ears, which he was debarred from disclosing on pain of death. In fact he had to pretend that he had not heard them at all. Now also he cannot hear many things owing to failing powers of hearing. So really there is no change for the worse wrought by old age. अधिकारे अधिकृता इति because it (viz. the staff) was prescribed or appointed for my office. He had always to carry the staff of his office, though he was able to walk about without its help. Now of course he had to take its support (सम् + आ + लम् समालम्बते to lean on, to resort to) in order to steady his faltering steps. Other explanations are to take अधिकृता (अधिक्रियते असौ अधिकृतः) as an adjective going with मया in the sense of 'appointed (in the harem)' and to understand अधिकारः इति in the sense of 'because it viz. the carrying of the staff formed part of my duty'. The ultimate idea is the same, but the explanation of अधिकृता is far-fetched and अधिकारः has unnecessarily to be understood in the lākṣanika sense of अधिकार-कर्म. Our construction is therefore better. For similar idea compare 'आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञः। काले गते बद्धतिथे मम सैव जाता

प्रस्थानविष्णुवगतेरवलम्बनार्था ॥' Ś v 3. The third line is capable of yielding three different interpretations (1) Wherever I went ( सर्वत्र ), I had my mind directed to all kinds of possible blunders ( स्खलितम् ) in my behaviour with the result that I never walked erect ( उद् ' up ' and इत् ' to go ' yield उद्धतम् ) Having had to pass his life in the harem with its fastidious inmates the Chamberlain always stood in fear of offending them and had therefore to walk with his head bent low in order to avoid suspicions of impudence on his part Thus he never felt himself free from all restraint Now of course his back was bent owing to loss of strength due to old age (2) Everywhere my mind was turned to various lapses ( स्खलितम् ) on the part of the inmates of the harem Yet I could not at any time assume a bold attitude, but had always to bend my head low The inmates of the harem were guilty of many misdemeanours. The Chamberlain knew them all Generally the knowledge of the guilt of a person breeds boldness or even impudence in one's behaviour towards him But this was not so in the case of the Chamberlain For he knew full well that if he ever attempted to take advantage of the knowledge he possessed, he would at once lose his head This explanation is by no means flattering to the occupants of the harem and should therefore be rejected (3) It was a part of the Chamberlain's duty to show the way to the King and the Queen and to usher people into the royal presence He had therefore to take care that these did not stumble on their way Consequently he had always to look down to see whether there was anything lying in the way. According to this interpretation स्खलित is understood in the physical sense of stumbling. It will be noticed that सर्वत्र has no special propriety under this interpretation The Chamberlain was not everywhere and always leading the people. That formed only a part of his duty. The first explanation is therefore the best. सेवया अन्धीकृतं जीवनं यस्य whose life is blinded : & completely subjugated by servitude. The Chamberlain was so much engrossed in his life of servitude that he had practically turned blind to all other aspects of life. सेवास्वीकृतजीवितस्य, which is another reading, means the same thing. But सेवान्धीकृत is more powerful The last line reiterates what the Chamberlain has already said before in अथवा...चेष्टा च viz. that old age had not imposed on him any new disadvantage. Compare for similar ideas 'ये च विद्यमानेऽपि स्वात्मनि अस्वाधीनसकलेन्द्रियदुत्तय पश्यन्तोऽपि अन्धा इव भ्रूणवन्तोऽपि बधिरा इव वाग्मिनोऽपि मुका इव जानन्तोऽपि जडा इव अष्टपट्टकरचरणा अपि पङ्कव इव क्लीबा इवाकिंचित्करा स्वात्मना स्वामि-चिन्तावर्शे प्रतिबिम्बवद्वर्तन्ते ।' K. p: 330.

आकाशे ( *In the air* ) is a stage-direction used when a character on the stage pretends to see somebody in the distance, shouts out a question and, after feigning he has heard the reply, repeats it with the words ' किं ब्रवीषि ' or ' किं मयासि ' or ' किं कथयसि . ' Such device is resorted to with a view to carry forward the action of the drama, but at the same time to avoid the unnecessary introduction of a new character on the stage. For definition vide Appendix A विहङ्गिका is the name of a maid of Bhānumatī, whom the Chamberlain chances to see and with whom he makes the inquiry about Bhānumatī's whereabouts. Such romantic names always figure in dramas and prose stories द्रव्यभूजन refers to a single individual of the class of śvaśrūs viz Gāndhārī. पत्यु सहाया with a desire to ( ensure ) victory in battle for her husband This is to be construed with आरम्भनियमा, who has commenced ( the practice of some ) religious observance. निर्वर्तितं कृतं युरो. ज्यायस बान्धवस्य ( an elder relative ) शश्वत्. गान्धार्या इत्यर्थं पादवन्दनं यया who has performed the salutation to the feet of her elder relative viz the mother-in-law Gāndhārī. The reading रुद्रदेवपादवन्दना is not good There should really be no objection to make Bhānumatī offer her salutation to some deity in addition But that would hardly be supported by the context For Duryodhana had spoken of अम्बाया. पादवन्दन and the Kañcukī had also paraphrased it by शश्वज्जनपादवन्दन देवपादवन्दन, though intrinsically good by the by, must be rejected in this case अद्य प्रभृति from to-day. Bhānumatī, it appears, had commenced the observance from that very day. बालोद्यान is the name of the garden where Bhānumatī had gone It was so called either because it was new ( बालं च तदुद्यानम् ), or because it was specially planned for royal children to sport in ( बालानाहुद्यानम् ) The reading द्वयगृहे बालोद्याने ( in a temple in the Bālodyāna ) appears to be spurious. It is probably the addition of that pious scribe, who is responsible for देवपादवन्दन above. We shall find that no reference to devagrha or temple is found in the following scene आत्मव्यापाराय for your own business Vihaṅgikā was out on some business of her own. The Chamberlain had purposely stopped her in order to obtain from her the information he wanted He now asked her to mind her own business स्त्रीमात्रेणैव वर्तमाना though remaining in the condition of a woman : • though a woman The idea is that a woman like Bhānumatī is not expected to realise the gravity of the situation that has arisen so readily as a man like Duryodhana. But the former has realised it and the latter has not. She is consequently worthy of praise ( वरम् इहा प्रशस्या इत्यर्थं ), not he योऽयम् who is here i. e. who is still. बलवत्सु—

Note the mental attitude of the Kañcukī towards the Pāṇḍavas. He first wanted to refer to them as 'the powerful' Pāṇḍavas. But then he thought it was no use referring to them with that epithet. If he merely said they were 'Vāsudeva-helped,' he would be conveying all he wanted to convey regarding them. As an old man the Kañcukī knew well what the help of Vāsudeva meant to the Pāṇḍavas. He, therefore, preferred वासुदेवसहायेषु as being a better term to suggest the dangerous character of the Pāṇḍavas as enemies than बलवत्सु. Even when such enemies were up against him, Duryodhana was yet engrossed in the pleasures of his harem. Who would say this was praiseworthy? अयथातथम् improper तथा शब्द सत्यवाची, तथा सत्यमनतिक्रम्य वर्तते तत् यथातथम् न यथातथम् अयथानथम्. 'यथार्थं तु यथातथम्' अमर इदमपरम्—Already the Kañcukī has pointed out one instance of Duryodhana's improper conduct in that he is even now enjoying pleasures in his harem, when dangerous enemies have risen against him. Another he now explains in the following stanza

2 Construe —आ शस्त्रग्रहणादकुण्ठपरशो तस्यापि मुने जेता अयं भीष्म पाण्डु-  
सूत्रमि शूरे शायित अस्य तापाय न (भवति) । श्रौढानेकधनुर्धरारिविजयश्रान्तस्य एकाकिनश्च  
अरातिदुनधनुष बालस्य अभिमन्योर्वघात् (अयं) प्रीत । (शाङ्खलविक्रीडितम्)

आ शस्त्रग्रहणाद् since he took up weapon १ e began to wield it. The preposition आ is used to express the limit inceptive (अभिविधिः), or in the sense of 'from,' and also the limit exclusive or conclusive (मर्यादा) or in the sense of 'till' 'as far as' and in both cases, when it is used as a कर्मप्रवचनीय, as in the present instance, governs the ablative case, according to 'पञ्चम्याङ्परिमि' पा 2. 3 10 (एतै. कर्मप्रवचनीयैर्योगे पञ्चमी स्यात् । अप हरे, परि हरे संसार । परित्स्व वर्जने । लक्षणादौ तु हरि परि । आ मुक्ते. संसार. । आ सकलाद् ब्रह्म । सि. कौ ) e. g. 'आ मृलाच्छ्रोतुमिच्छामि' Ś i and 'आ केलासात्'

Me 11 Optionally आ in the two above senses forms an अव्ययीभाव compound, according to 'आङ्मर्यादाभिविध्यो' पा 2. 1 13 e. g. आमरणम् till death and आजन्म from the birth. अकुण्ठ परशु यस्य whose battle-axe was never blunted १. e. who never suffered defeat तस्यापि मुने जेता the conqueror of even that sage viz. Paraśurāma. The reference is to the story of Ambā alias Śikhāndinī alias Śikhandin, which occurs in brief in the Ādiparva ch 109—110, but is related in detail in the Udyogaparva ch 173—192. The two accounts differ in some important respects. Ambā, Ambikā and Ambālīkā were three daughters of the king of Kāśī, who, on the occasion of their svayam-vāra were forcibly carried away by Bhīṣma to be the wives of his younger step-brother, Vicitravīrya, after defeating all the princes



that had assembled for the ceremony. But Ambā, the eldest, told Bhīma that her heart had already been given to the Sālva king and requested permission to go to him. Bhīma allowed her to go, but Sālva refused to accept her, because he suspected her purity, as she had been forcibly carried off by Bhīma, and also because he was afraid of Bhīma's power. ( 'तामब्रवीत्साल्वपति स्मयन्निव विशापते । त्वयान्यपूर्वया नाहं भार्यायै वरवर्णिनि ॥ 6 गच्छ मद्दे पुनस्तस्य सकाशं भीष्मकस्य वै । नाहमिच्छामि भीष्मेण गृहीता त्वा प्रसह्य वै ॥ 7 गच्छ गच्छेति ता साल्वः पुनपुनरभाषत । विभेमि भीष्मात्सुश्रेणि त्वं च भीष्मपरिग्रह ॥ 25 ' उद्योगपर्व अ 175, 'प्रत्याचक्ष्यौ च साल्वोऽस्याश्चात्रित्यभिज्ञ-  
ङ्कितः 55 ' अ. 176 ) Smarting under the humiliation of this repudia-  
tion by Sālva, Ambā repaired to a forest for practising penance with a view to wreck her vengeance on Bhīma, who had been the cause of all her miseries [ The earlier account in the Adiparva says that Ambā first returned to Bhīma and requested him to accept her as his wife, as he had forcibly captured her at her svayamvara ( Adhyāya 109-82-84 ) But on Bhīma declining to accept her on the ground of his vow of perpetual celibacy, she retired into a forest. ] In the forest Ambā chanced to meet her maternal grandfather, Hotravāhana, who introduced her to Paraśurāma, whom Ambā, after relating her story, requested to kill Bhīma as being the cause of her calamity Paraśurāma took her to Bhīma and asked him to accept her for his brother, Viśravīrya, but Bhīma declined on the ground that it was not proper to entertain a woman who loved another ( 'नाहमेनं पुनर्दद्यां ब्रह्मन् भ्रात्रे कथञ्चन ॥ 32 साल्वस्याहमिति प्राह पुरा मामेव भार्गवं । मया चैवाभ्यनुज्ञाता गतेयं नगरं प्रति ॥ 33 .को जातु परभावा हि नारी व्यालीमिव स्थिताम् । वासयेत गृहे जानन् स्त्रीणां दोषो महात्यय ॥ 45 ' अ 178 ) Thereupon a battle between Paraśurāma and Bhīma followed and lasted for 23 days, but neither party seemed likely to give in At last Nārada and other sages intervened and put a stop to this unnatural fight between preceptor and pupil, Parasurāma having acknowledged himself to have been vanquished ( 'ततो रामो ह्यवितो राजर्षिर्ह दृष्ट्वा तदस्त्रं विनिवर्तितं वै । जितोऽस्मि भीष्मेण सुमन्वदुद्धितियै वाक्यं सहसा व्यसृजत् ॥ 8 ' अ 185 ) Thus foiled in her attempt to wreck her vengeance through Paraśurāma, Ambā resolved to kill Bhīma herself and began to practise rigorous austerities forthwith. Śiva became pleased and promised her the fulfilment of her desire in the next birth, whereupon Ambā burnt herself in fire and was born as the daughter of King Drupada She was, however, given out as a boy and brought up as such, learning the usual arts and sciences and even archery from Drona Eventually Ambā under the name of Śikhandin, as she was then called, was married to the daughter of

the Daśārṇa king, who, on coming to know of the deception practised on him by Drupada, became ready to attack and destroy that monarch Śikhandinī, as Śikhandin really was, realising that she was the cause of the impending calamity to her father, left his capital, went into a forest and sat down to starve herself to death outside the abode of a Yakṣa, named Sthūna, who took compassion on her and agreed to exchange his sex for hers on condition that Śikhandin returned after Daśārṇa had been sent off and gave back to him his proper sex. In the meanwhile, when Śikhandin had gone away, Sthūna's master Kubera chanced to visit his abode and, finding him to be a woman, cursed him to remain in that condition till Śikhandin's death. Daśārṇa duly arrived, but finding Śikhandin to be man, went away, more pleased than ever. Śikhandin, true to his word, returned to Sthūna, but was very glad to learn from him that his pumstva was to belong to him till his death. In this way Ambā came to be a man under the name of Śikhandin. Bhīṣma knew all this previous history of Śikhandin and refused to fight with him on the ground that he was originally a woman (‘व्रतमेतन्मम सदा पृथिव्यामपि विश्रुतम् । स्त्रिया स्त्रीपूर्वके चैव स्त्रीनाम्नि स्त्रीसरूपिणि ॥ 66 न युद्धेयमहं बाणमिति कौरवनन्दन । न हन्यामहमेतेन कारणेन शिखण्डिनम् ॥ 67 ’ अ 192 ) Taking advantage of this fact, Arjuna placed Śikhandin in front of him and wounded Bhīṣma with sharp arrows, that at last brought him to the ground (‘एवं तयो-संवदतो. फाल्गुनो निशितै. शरै । शिखण्डिनं पुरस्कृत्य भीष्मं विव्याध सयुगे ॥ 59’ भीष्मपर्व अ 119 ) *Vide infra* ॥ 4 शायित, *p. p.* of शाययति causal of शी शेते made to lie low, prostrated तापाय—The dative is used according to the Vārtika ‘कल्पि सपद्यमाने च’ (भक्तिर्ज्ञानाय कल्पते, सपद्यते, जायते इत्यादि ), which means that in the case of the root कृत् (to be adequate to, to bring about, to conduce to ) and others having a similar sense, the result brought about, or the end to which something leads, is put in the dative case. प्रौढाश्च अनेके च धनुर्धराश्च ते अरयश्च तेषां विजय तेन—आन्तः तस्य exhausted or fatigued with (winning) victory over many veteran (प्रौढ ) archers that fought with him (lit that were his enemies ). अरातिभिः छन (*p. p.* from छृणाति-छनीते to cut ) धनुः यस्य : whose bow was cut off by the enemies. The propriety of this adjective will be clear from the following words of Drona ‘सधनुष्को न शक्योयम् ( अभिमन्युः ) अपि जेतुं दुराक्षरैः । विरथं विधनुष्कं च कुरुष्वैनं यदीच्छसि ॥’ द्रोणपर्व 48.30 For छनधनुः we expect छनधन्वनः, for धनुः is changed to धन्वनः, when it is the last member of a Bahuvrīhi compound, according to ‘धनुः. ’ पा 5.4.132 ( धनुस्त्वस्य बहुव्रीहेरनङादेशः स्यात् । शाङ्ख्यधन्वा । सि. कौ ). The form is, however, justified by the convention of grammarians,

which says that the changes which words undergo at the end of compounds are not obligatory. Compare तत्त्वबोधिनी 'कथं तर्हि' स्वलावण्याशसा-धृतधनुषमहाय तृणवत् (महिम्नस्तोत्र 23) इति पुष्पदन्तप्रयोग इति चेत्, अत्राहुः । समा-सान्तविधेरनित्यवात् नात्रानुपपत्तिः ।'. What the Kañcukī means in this stanza is this That a warrior of the type of Bhīṣma was by the Pāṇḍavas rendered *horse de combat* should really have caused grave concern to Duryodhana. But he was apparently unmoved by that event. On the contrary the slaughter of the boy Abhimanyu in the circumstances in which it was brought about should really have caused him shame. But, strange enough, he is actually in raptures over it. This rightly strikes the Chamberlain as being improper on the part of Duryodhana. It should be noted that the line which qualifies Bhīṣma and the adjectives which qualify Abhimanyu are all significant. They show in one case how great was the cause for Duryodhana to be pained at Bhīṣma's overthrow, and in the other how little the reason for him to rejoice at Abhimanyu's death. सर्वथा देवः—This sentence shows the Chamberlain's despondency. Seeing his master so criminally negligent of his grave responsibilities, the old servant could not but express a hope that fate would come to his help and set everything right. For, humanly speaking he saw no chance of success for Duryodhana. विक्रमक the Prelude.

प्रविशति आसनस्था देवी—Note the contradiction in this stage direction. If the queen was आसनस्थ, she could not be described as प्रविशति. We must therefore suppose that the ancient Sanskrit stage knew of some kind of arrangement by which the curtain could be lifted up and the characters discovered to the audience in various postures. In Sanskrit dramas and especially in Kālidāsa and Bhavabhūti we often come across situations, with their appropriate stage-directions, which make it necessary for us to admit the existence of a removable curtain, if we do not want to make those situations and stage-directions absurd. And as such admission involves no sin, we see no objection to make it. The present प्रविशति thus means 'is discovered (sitting)'. प्रविशति=सामाजिकानां दर्शनपथं प्रविशति याति इत्यर्थः चेटी is a female servant. The word is derived from चिट् चेटति, चेटयति—ते to send on an errand दृश्यते एतत् दर्शनम् that which is seen, a sight, a vision. स्वप्ने दृष्टं यद् दर्शनम्, तदेव स्वप्नदर्शनमात्रम् तस्य कृते for the sake of the mere vision (seen) in a dream. Note that दर्शन here is taken in a peculiar sense. If it were understood in its ordinary sense, the expression would mean 'for merely having

seen a dream ' The former, however, is preferable, because it tells us exactly what Bhānumatī was distressed at विगलितो धीरमाव धैर्यं यस्या सा whose courage is (all) dropped off : e who has lost her courage and become unsettled in her mind मात्राया अत्यय अतिमात्रम् This is an अव्ययीमाव compound formed in the sense of अत्यय ( passing away ) and means ' transgressing all bounds, beyond measure, exceedingly ' सतप्यसे you are tormented or distressed at heart शोभनम् ( used adverbially ) well, aright स्वप्न् . प्रेक्षते what indeed does a person sleeping not see : e, in a dream while sleeping ? Taralīkā means to say that all sorts of things are seen in dreams and that Bhānumatī therefore need not become alarmed at what she may have seen in her dream. Compare for a similar idea ' मनोरथेन स्वपतीकृतं नल निशि क सा न स्वपती स्म पश्यति । अदृष्टमप्यर्थमदृष्टवैभवात् करोति सुसिर्जन-दर्शनातिथिम् ॥ ' नेषधीयचरित 1 39 All printed editions here read ' प्लवदि ( प्रलपति ) ' for ' पेक्खदि ( प्रेक्षते ) ' It is difficult to see the propriety of प्रलपति ( prattles ) in the present case. It has in fact absolutely no bearing on the subject of the conversation What has prattling in sleeps to do with Bhānumatī's dream, or with her companions' attempt to allay her fears But this point does not seem to have struck any previous commentator or annotator The reading पेक्खदि is supplied by a ms, noted by Grill in his Kritische Noten p 133 last line अकुशल दर्शनं यस्य whose sight is inauspicious : e forebodes evil. प्रतिष्ठापयन्त्यौ *nom du of pres. part. fem* from प्रतिष्ठापयति causal of स्था तिष्ठति with प्रति. Literally it means making something stand against, stationing something against; hence opposing or counteracting Supply स्वप्नम् as the object of प्रतिष्ठापयन्त्यौ प्रशंसया by means of praise or eulogy ( of the gods ) प्रशंसया may also simply mean ' by means of narration or communication, ' the reference being to the belief that the evil effects of dreams are avoided if they are related to others But this latter sense is surely not intended here, first because, the belief refers to the communication of the dream to others by the person who has dreamt it, while here Suvadanā speaks of herself and Taralīkā ( आवापि ) avoiding the dream by means of praśamsā, and secondly because, it is more natural that praśamsā, occurring in conjunction with देवतासंकीर्तनेन ( by means of muttering the names of deities ), should mean eulogy of the gods स्वप्नम् has also to be supplied as the object of परिहरिष्यावः Note ' एवा ( दु स्वप्नाना ) संकथनं धन्यं भूय प्रस्वापनं तथा ॥ 15 कल्कस्नानं तिलैर्होमो बाह्यगानां च पूजनम् । स्तुतिश्च बाह्यदेवस्य तथा तस्यैव पूजनम् ॥ 16 नृगिन्द्रमोक्षप्रवर्णं हेतुं दु स्वप्ननाशनम् ।...17' मत्स्यपुराण.

अ 242 कुशल परिणाम. येवाम् whose consequence is happy अवहिते attentive  
 गृहार्तः-तम् is really a period of 48 minutes. But it is generally used  
 to denote any short duration of time चिन्ता नाटयति—This stage-  
 direction serves a double dramatic purpose First, it shows us the  
 tender, loving heart of Bhānumatī, who is so overwhelmed by the  
 dreadful dream that she finds it difficult to compose herself so far as  
 to narrate her dream to her companions at one stretch. Indeed, her  
 nervousness gets the better of her memory and she has actually to  
 stop in the midst of her story for recollecting it, as we shall see later  
 on This picture of a loving heart, naturally so delicate because of  
 a woman, almost torn asunder with alarm and nervousness, has been  
 depicted with great skill Secondly, from the point of view of  
 dramatic arrangement, this stage-direction prepares the way for the  
 following scene between the king and his chamberlain While  
 Bhānumatī gesticulates thinking and her companions sit in eagerness  
 to listen to what she may impart, the conversation between the  
 king and the Kañcukī takes place and the awkward situation of some  
 characters standing listlessly on the stage, while others carry on  
 conversation, is avoided सूक्ष्मिदं कस्यचित् well has this been said  
 by somebody

3 Construe —महान् अल्प ( वा ), स्वयम् अन्येन वा कृत , गुप्त्या साक्षात्  
 ( वा कृत ) अपकारिणाम् अपकार महती प्रीति करोति । ( अनुष्ठुम् )

When a man has done something which his conscience tells him  
 is not proper, he generally tries to find some excuses for his conduct  
 Duryodhana, as an excellent Kṣatriya, knows that his exultation  
 over Abhimanyu's slaughter is not proper He, therefore, in this  
 stanza tries to justify to himself his great satisfaction ( महती प्रीति )  
 at what was after all not a very great injury to his enemies गुप्त्या  
 secretly, covertly साक्षात् openly, directly अपकारिणाम् अपकार the injury  
 ( inflicted ) on the enemies अपकारिणाम् is objective genitive

(Page 28) द्रोण was the preceptor of the Kaurava and Pandava  
 princes in the science of archery He was so called because his father,  
 Bharadvāja became smitten with love at the sight of the celestial  
 nymph Ghṛtācī as she was bathing in the Ganges, and his semen  
 dropped down The sage, however, preserved it in a drona ( a cup-like  
 sacrificial vessel ), from which a boy was born, who was consequently  
 called Drona, Vide महाभारत अदिपर्व अ 180 1-5 हतममिमन्युमुपश्रुत्य is  
 idiomatic Sanskrit for अभिमन्योर्हैननमुपश्रुत्य Note that उपश्रुत्य is just  
 equal to श्रुत्वा, उप working no modification in the sense of the root.

For threefold functions of prepositions vide 'धात्वर्थे बाधते कश्चित्कश्चित्म-  
उवर्तते । तमेव विशिनष्ट्यन्य उपसर्गगतिस्त्रिधा ॥' सप्रसूतित . चेतसा our heart has as  
it were breathed (freely) i e we have breathed a sigh of relief The  
metaphor is taken from one who owing to suffocation cannot breathe  
But when the cause of suffocation is removed, he does so

(Page 29) नेद . श्लाघा—We have already seen the Chamberlain  
does not like Duryodhana's prīti over Abhimanyu's slaughter He is  
therefore gently giving his master here a piece of his mind For the  
prowess of the arms of Preceptor Drona, the death of Abhimanyu was  
not very difficult to achieve Similarly, great warriors like Karna and  
Jayadratha could possibly claim no praise in overpowering Abhimanyu  
in the way in which they had overpowered him Duryodhana's exulta-  
tion was therefore out of place This is what the Chamberlain means  
एको ..पुगवानामिति—Note that these words are not uttered by the Kañ-  
cuki, though, from the way in which Duryodhana repeats them, it  
looks as if they are The king is merely imagining what must be  
lying at the back of the Kañcuki's mind when he makes the above  
remark and is thus unconsciously laying bare his own heart The  
truth is that Duryodhana's own conscience is pricking him But  
somehow he wants to justify his conduct कुरुषु पुगवा तेषाम् for the  
bulls among the Kurus i e for the best among them पुगव, like व्याघ्र  
etc., stands metaphorically for श्रेष्ठ Note 'स्युरुत्तरपदे व्याघ्रपुंगवर्षमकुञ्जरा ।  
सिंहशार्ङ्गलनागाद्या पुंसि श्रेष्ठार्थमोचरा' अमर.

4 Construe—शिक्षण्डिन पुरस्कृत्य जरति गागेये हने पाण्डुपुत्राणा या श्लाघा  
( सजाना ) सैव अस्माक भविष्यति । ( अनुदुष्टम् )

This stanza constitutes Duryodhana's defence of his conduct.  
Those, who live in glass-houses, should beware of throwing stones at  
others Such is the nature of Duryodhana's defence. If the Pānda-  
vas deserved praise for the overthrow of old Bhīṣma, then surely the  
Kurus might also, with equal justice or injustice, claim praise for the  
slaughter of the boy Abhimanyu. जरति old It is *loc sing* of *pres*  
*part* जरत् from जृ जरति to become old The word is purposely used.  
No praise could arise from the overthrow of an old man even as from  
the slaughter of a boy If again injustice was perpetrated in many  
warriors combining to kill Abhimanyu, the same was also the case  
in hitting Bhīṣma from behind Śikhandin So the slaughter of  
Abhimanyu was on all fours with the overthrow of Bhīṣma. It will  
be noticed that this speech of Duryodhana answers in effect the objec-  
tion which the Chamberlain has raised with reference to his master's

conduct in st. 2 above. But Duryodhana of course is not aware of this particular objection of the Kañcukī. In fact he does not know anything of the Kañcukī's mind beyond what can be gathered from his words 'देव श्लाघा.' Under these circumstances this speech of Duryodhana sounds a little too clever for his knowledge and may easily lead a fastidious critic to remark that the poet here probably forgets that the king has not heard the Kañcukī's speech in the Viskambhaka

सर्वैलक्ष्यम् with embarrassment. The Kañcukī was bewildered to see Duryodhana answering the objection that was exactly in his mind. He was not quite prepared for this सकल्य intention, meaning The Chamberlain finds that his plain, honest words are not liked by his master. He, therefore, hastens to explain himself. The failure (प्रतीक्षा) of the valour of the Kuru warriors has never been thought possible (अनालोचित *p p* from लोच् लोचते, लोचयति ते with आ to think along with the negative particle अन्) by us before, that is, wherever the Kurus went, their valour always prevailed. That they would quell Abhimanyu was, therefore, a foregone conclusion and there was thus nothing extraordinary in their success. So no special praise might be given them. Such is the Chamberlain's meaning as he explains it, एवं विज्ञापयामि is a polite way of saying एवं वदामि. एवं विज्ञापयामि refers to the Kañcukī's words 'देव नेद श्लाघा.' Two further shades of meaning are possible in this speech of the Kañcukī. Put emphasis on मम्. Such is not *my* meaning. The idea is, I never meant this. It is really you who with your guilty conscience think that I did so. It is easy to see that such emphasis and such suggestion are too rude to have been really intended. Secondly, the Chamberlain's speech may suggest. Never before did we think your पौहवप्रतीक्षा possible. But we have witnessed it for the first time now, since none of you could overcome Abhimanyu singly and so many of you had actually to combine to bring about his death. This suggestion also, we think, shares the same fate. The truth is the Chamberlain realises very well that his master cannot tolerate any scrutiny into his conduct. He, therefore, wants to flatter him really. And to find such hidden suggestions in this flattery does not appear to us to be explaining the Kañcukī, and for the matter of that, the author correctly. Note that प्रति in प्रतीक्षा lengthens its final according to 'उपसर्गस्य षष्ठ्यमनुष्ये बहुलम्' पा. 6 3. 112 (उपसर्गस्य बहुलं दीर्घं स्यात् षष्ठ्यन्ते परे न तु मनुष्ये । परीपाकः परिपाकः । अमनुष्ये किम् । अनिवाद् ), which means that the final vowel of a preposition may

optionally be lengthened, when it is followed by a word formed by the addition of the affix वृत् (ञ) एवमिदम् so is this १० the Kurus' valour never fails Quite in conformity with an autocratic king's temperament Duryodhana is elated with this piece of flattery and proceeds to tell his Chamberlain, in a ranting vein, what he would accomplish in a short while.

5 Construe —सहभृत्यगण सवान्धव सहमित्र सद्युत सहायुज सुयोधन पाण्डुसुत सयुगे स्वबलेन नचिरात् निहन्ति । ( वियोगिनी ह्यन्दरी वा )

संयुगे ( सं + युज ) where two armies meet together, in battle. It is rather cruel on the part of Bhatta Nārāyaṇa to make Duryodhana commit this ominous blunder of uttering 'पाण्डुसुत सुयोधनम्' instead of 'पाण्डुसुत सुयोधन', which is what he really means The blunder makes the king look so idiotic His blunder becomes the more contemptible by the fact that he is not aware of his slip of tongue until he is informed of it by the Kañcukī

(Page 30) एतस्य विपरीतम् एतद्विपरीतम् the reverse or contrary of this Or विपरीतम् may be taken to be an adverb in the sense 'in contrary way' Note that the stanza, as Duryodhana utters it, is too inauspicious for the Kañcukī to repeat He, therefore, recites it with the necessary change and remarks that his master uttered the contrary of that For this reason the reading of some editions which make the Kañcukī repeat the stanza as Duryodhana utters it is to be rejected In this latter case एतद्विपरीतम् means विपरीतमेतत् this, which is unfavourable or adverse, ( was uttered by Your Majesty ) पूर्व, पूर्वाचारमित्यर्थः, अनतिक्रम्य यथापूर्वम् as usual, as was her wont अनामन्व्य without taking leave वासमवनम् lit. the chamber of residence, private apartment, bed-chamber. व्याक्षिप्तम्, distracted, upset, unsettled. Duryodhana apparently does not mind the inauspiciousness of his slip and bluntly offers distraction of mind, due to Bhānumatī's having left his bed-chamber early in the morning ( प्रातरेव ) without formally taking his leave, as the cause of the error. उद्देशम् region. यत्रस्या भाजुमती is bad Sanskrit for यत्र तिष्ठति भाजुमती Being joined to यत्र, स्या loses its proper force इत इतो देवः—Supply आगच्छतु after this एतत्. अग्रतस्ते बालोद्यानम् here lies in your front the Bāloḍyāna. This is the principal sentence The other words qualify बालोद्यानम् दुहिनस्य हिमस्य कणे. शिशिर शीतल य समीरणः वायु तेन उद्देक्षिता मृश कम्पिता अत एव बन्धनात् च्युता भ्रष्टा या शेषालिका शेषालिकाकुसुमानीत्यर्थः, तामि विरचित संपादित कुसुमानां प्रकर आस्तरण यत्र The morning breeze was charged with particles of dew ( हिमकण. ) and had consequently grown cool. As it rudely shook ( उद्देक्षित p p from वेल्स् वेद्वति with उद् ) the



Sephālikā flowers, they dropped down from their stalks (बन्धनम्) and a bed (प्रकीर्णते असौ प्रकर) of flowers was thus formed on the ground. J's reading उद्वेक्षितवृन्तबन्धुरशेफालिका conveys the same idea. Explain it as उद्वेक्षितानि वृन्तानि यासा ता, इदृश्य बन्धुराश्च (lovely) या. शेफालिका. But the reading in the text brings out the idea more directly and naturally ईषदालोहिता किञ्चिदारका ये मुग्धवधूनां सुन्दरस्त्रीणां कपोला, तद्वत् पाटलानि श्वेतरक्तानि यानि लोधप्रमृत्तानि लोधकुसुमानि तै विजितम् अथ कृत इयामलताना प्रियङ्गुलताना सौमग्यं यच्च. Note that both ईषत् and आ denote the idea of slightly. One of the words is really superfluous. Or we may take ईषत् in the sense of slightly and आ in the sense of all round (ममन्तात्). The Lodhra flowers in the garden were rosy (पालट) like slightly red cheeks of beautiful damsels. They consequently threw into the background (विजित) the loveliness of Priyangu creepers. This would mean that in the garden there were both Lodhra and Priyangu creepers in blossom but that the former far outshone the latter. Or it might suggest that there were only the Lodhra flowers, which, however, amply made amends for the absence of the Priyangu flowers. The former interpretation is preferable. Remember इयामा or इयामलता means a Priyangu creeper. The word often misleads an unwary reader, who is tempted to take it in the sense of dark or dark-green creeper, which is not the correct sense. J's पाण्डुफलिनी must be rejected as फलिनी is the same as इयामलता or प्रियङ्गु. उन्मीलितानि (fully blown) यानि बहुलकुसुमानि तै सुरभि (fragrant) शीतल च प्रभातकाले रमणीयम् which appears specially attractive at this time of the morning.

7 Construe —रजनीप्रबुद्धे प्रालेयमिश्रमकरन्दकरालकोशे पुष्पै समं निषतिता. अलये अर्काद्यभिन्नमुकुलोदरसान्द्रगन्धसम्बृचितानि कमलानि पतन्ति । (वसन्ततिलका)

The stanza describes a phenomenon which the morning presented. Some of the flowers in the garden had blown (प्रबुद्ध) at night. Bees had settled on them. In the morning these flowers fell on the ground and along with them the bees also. Then the bees left those flowers and began to fall upon lotuses that were now opening. प्रालयेन हिमेन मिश्रं य मकरन्दं पुष्परसं तेन कराला नतोन्नता कोशा येषां तानि. In the morning dew fell on these flowers and became mixed with their juice or honey (मकरन्द). Their interiors (कोश), which with the honey were perfectly smooth and soft, were now rendered uneven (कराल). This adjective describes what actually happened and in a way furnishes an additional reason why the bees left the flowers. Honey mixed with dew was of course not to the taste of the bees. That was why they left. अर्कस्य सूर्यस्य अशुभिः किरणैः भिन्ना विकसिता ये मुकुलाः कलिका नैषाम् उदरगाः सबधी य-

सान्द्रं बहलं गन्धः तेन संसृचितानि सम्यक् ज्ञापितानि The bees obviously were in a kind of trance as they settled on the night-blowing flowers. That was why they allowed themselves to fall on the ground with them. It was, therefore, necessary that something should suggest to them their next abode. Rays of the sun had opened the buds (गुच्छल — लम्) of lotuses. A deep (सान्द्र) fragrance proceeded from their interior and it indicated to them lotuses as their next resting place. Note that पतन्ति, used in the sense of गच्छन्ति, is transitive.

8 Construe — जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टैः भानो हस्तैः नृपतय इव सृश्यमाना (सन्त) विबुद्धा घनपरिमलस्तोकलक्ष्याङ्गरागा एते द्विरेफा ज्ञामि सार्धं विकचनलिनीगर्भशय्यां गृञ्चन्ति । (मन्दाक्रान्ता)

The king observes another phenomenon of the early morning and describes it in this stanza. The description is characteristic and reveals his sensual mind. Bees were leaving their bed of lotuses along with their mates. They were awakened from their sleep by the rays of the sun that had penetrated the lotuses, even like kings who also are roused by the sun's rays that enter their chambers. The adjective जृम्भा . प्रविष्टैः has a double meaning, as it goes with द्विरेफाः and नृपतय. With द्विरेफा explain it as जृम्भाया विकसनस्य, कमलानामित्यर्थः, आरम्भेण प्रवितता विस्तृता ये दलानां कमलपत्राणाम् (petals) उपान्ता सन्निधिप्रदेशा अन्तराणि इति यावत् (intervals), ते एव जालानि गवाक्षा (latticed windows or lattices) नैः प्रविष्टा नैः. As the lotuses began to bloom in the morning, the intervals between their petals grew wider and wider (प्रवितत extended, *p p* from प्र+वि+तन् तनोति-तनुते) and through these the sun's rays found entrances in them. The intervals of the petals are fancied to be so many lattices, through which also rays of the sun penetrate into royal bed-chambers. The bees sleeping in the interior of lotuses, being thus touched by the solar rays, were awakened (विबुद्धाः) even like the kings. Note that this comparison with monarchs is not quite to their credit. For, it makes them lie in their beds till the rays of the sun wake them up. But perhaps Duryodhana has in his mind kings of his own type! With नृपतय the adjective जृम्भा . प्रविष्टैः is to be explained as 'दलोपान्ता इव जालानि etc. That is, the lattices in the kings' chambers were like the intervals of petals etc. घन सान्द्रः यः परिमल सभोगः रात्रिविहार इत्यर्थः. ('संभोगः स्यात्परिमले' वैजयन्ती), तेन स्तोकलक्ष्य ईषद्भृश्य- अङ्गराग- विलेपनं येषां ते. The drones had dallied with their mates abundantly at night with the result that their unguent (which here must be supposed to be the pollen of lotuses with which their bodies were covered) was rubbed

off and was only slightly visible For this sense of परिमल विदे  
 'अथ परिमलजामवाय लक्ष्मीमवयवदीपितमण्डनश्रियस्ताः । वसतिमभिविहाय रम्यहावाः  
 क्षुरपतिसूनुविलोमनाय जग्मु ॥' किरात० X. 1. Some dissolve this compound  
 as घन परिमल. यस्य, ईदृशं स्तोकलक्ष्यश्च अङ्गराग येषाम् whose unguent of dense  
 fragrance was slightly visible ( being of course rubbed off in  
 dalliance ) It is easy to see that the compound as it stands, would  
 not easily yield this sense Such sense requires the compound to be  
 स्तोकलक्ष्यघनपरिमलाङ्गरागा Besides in our interpretation the idea of  
 of nocturnal sports, which certainly must have been prominent in  
 Duryodhana's mind is directly expressed द्विरेफ. is a bee, so called  
 because in his name viz भ्रमर, there are two रेकार ( द्वौ रेफौ नाम्नि यस्य ).  
 विकचाया प्रकुल्लया नलिन्या कमलसमुद्गस्य गर्भे एव शय्याताम् To the drones the  
 bed was supplied by the soft interior of lotuses Note that नलिनी  
 means a lotus plant as well as a collection of lotuses ( नलिनसघातः ).  
 The figure of speech in this stanza is समुच्चि or Conjunction of उपमा  
 and समासोक्ति. The first half contains a simple उपमा The second  
 half is an instance of समासोक्ति, because the description of bees as we  
 have it there, brings to our mind the conduct of voluptuous lovers,  
 who after their nightly dalliance, get up from their soft couches in  
 the morning along with their beloveds

पर्युपास्यमाना ( परि + उप + आच् आस्ते ) surrounded, waited upon सप्राप्ते  
 साक्षु सप्राप्तिके useful in battle, military उपकल्पयितुम् in order to make  
 ready पदस्य पश्चात् अनुपदम् close upon your heels. अतिशयितं दिव्यं रूपं  
 येन who surpassed a celestial form ( in beauty ) नकुलेन—This word  
 is ambiguously used and it is on the two senses of this word that the  
 following interesting scene is based नकुल means an ichneumon  
 This was the sense in which Bhānumatī used it. The eternal  
 hostility ( शाश्वतिको विरोधः ) between the ichneumon and the serpent  
 is well known and every student of grammar is familiar with it  
 in अहिनकुलम्. But नकुल of course was the name of the fourth  
 Pāṇḍava He was noted for his matchless beauty. Duryodhana,  
 not having heard this first sentence of Bhānumatī, naturally  
 takes Nakula to refer to the Pāṇḍava and his suspicions are as  
 naturally roused. अपवार्यं having understood ( the significance of  
 what Bhānumatī had related ) That's why they say शान्तं पापम्  
 etc J's stage-direction अपवार्यत्वेन is evidently a misprint. If  
 the speech is अपवार्यं, it cannot be आत्मगत अतिसंतापेन उद्दिष्टं क्षुब्धं  
 हृदयं यस्या whose heart is agitated by extreme anguish अतिसंतापा-  
 वग्रहीत means overwhelmed by extreme anguish किमपि मन्त्रयमाणा  
 conversing on some topic. लताजालेन अन्तर्हितं concealed by the net-

work of creepers विश्ववालापम् confidential talk Compare 'पादपान्तर्हित एव विश्ववां तावदेता पश्यामि' S 1 सखि अरु etc This is the first sentence of the conversation between Bhānumatī and her companion that the king hears The poet skilfully introduces him at this stage so that he just misses the one important sentence, which would have been decisive. किं दु—Suvadanā had referred to Bhānumatī's anguish Duryodhana could not understand what the cause of her anguish possibly was But he recollected that she had left him that morning rather unceremoniously, from which, he said, he had already guessed (समर्थित) that she was angry with him He then proceeded to apostrophise her and tell her he was no proper object (अविषय) for her resentment

9 Construe—प्रमादात् मया कण्ठे भुजलतापाश शिथिलीकृत किम्, अद्य निद्राच्छेदविवर्तनेषु (मया) अभिमुख न समाविता असि (किम्), स्वप्ने त्वया अहम् अन्य-स्त्रीजनसंक्रयालघु लक्षित (किम्) । (हे) प्रिये, परिजनोपालभ्ययोग्ये मयि क दोष पश्यसि । (शार्दूलविक्रीडितम्)

In the manner of a voluptuous lover such as he is, Duryodhana in this stanza is trying to guess the possible cause of his beloved's anger towards him That she is angry he already has concluded from her conduct in the morning. भुज. किम् was the noose of my creeper-like arms rendered loose: did I fail in embracing you closely? भुजलता may also be taken to refer to Bhānumatī's arms The word लता would favour such construction. Compare st 21 below. This means Did I render loose your fast embrace of me by the neck? There is a subtle distinction between the two interpretations. The first implies that it was Duryodhana who took the active initiative in the matter of the embrace, while according to the second it is the lady who does so Sanskrit poets tell us that the latter is hardly the case The first interpretation would therefore appear better निद्राया. च्छेदा मद्भा तेषु विवर्तनानि पार्श्वपरिवर्तनानि तेषु at (the time of) your rollings during interruptions of sleep अभिमुखं यथा तथा समाविता honoured by turning my head towards you It appears as Bhānumatī turned on her sides during interruptions of her sleep, Duryodhana always pleased her by turning his face towards her अन्येन स्त्रीजनेन संक्रया मियः संमाषणं तेन लघु क्षुद्रता प्राप्तः debased by private conversation with another woman (or with other women-folk). स्वप्ने—The force of this is as follows Duryodhana says he is so devoted to his wife that the possibility of her ever detecting him engaged in private talk with another woman in her waking moments is out of question For, he never does so. She has perhaps seen him thus engaged in her dream and has consequently grown angry. परिजब्द स्वदास इव उपालम्ब्य

भर्त्सनस्य योग्ये Duryodhana means he stands to Bhānumatī in the capacity of a servant. If he be guilty of any lapse, she can take him to task for it. Why, instead of doing so, should she grow angry with him? The reading किं दोषम् for क दोषम् is evidently some scribe's slip of the pen. Compare for the idea 'कमपरालव मयि पश्यसि त्यजसि मानिनि दासजनं यत ।' V. 17. 24 अथवा introduces another point of view. Duryodhana now looks at the matter from a different standpoint.

10 Construe—अस्मदुपाश्रयैकचित्ता इय प्रेमानिवद्धमत्तरेण मनसा अतिबल्लभत्वात् मम अपराधलेशं स्वयम् उत्प्रेक्ष्य नियतं कुपिता । ( औपच्छन्दसिक )

वयम् उपाश्रय यस्य, ईदृशम् एकम् अविभक्तम् अनन्यविषयमित्यर्थः. चित्तं यस्याः whose sole or undivided heart has us for its support 1 e. rests on us. प्रेम्णा निबद्ध जनित. मत्सर यस्मिन् Bhānumatī was with single-hearted devotion attached to Duryodhana and her intense affection naturally made her jealous. We prefer to take अतिबल्लभत्वात् with स्वयमुत्प्रेक्ष्य rather than with कुपिता. अतिबल्लभत्व was the cause why she herself fancied a slight lapse on Duryodhana's part and this viz अपराधलेशोत्प्रेक्षा made her angry. When we love a person most, we expect him to be ideal. We are, therefore, often apt to consider certain actions of his as faulty, which in others we would never have considered to be so. Ordinarily speaking this means that we imagine in him faults which really have no existence. This is what has happened in the case of Bhānumatī, says Duryodhana. For similar idea compare 'कुपिता न तु कोपकारणं सङ्कल्प्यात्मगतं स्मराम्यहम् । प्रभुता रमणेषु योषिता न हि भावस्खलितान्यपेक्षते ॥' V. 17. 12. Note the king begins speaking of himself in the plural ( अस्मदुपा० ) but reverts to the singular ( ममापराध० ) in the same stanza. This is careless writing.

अतिशयितदिव्यरूपिण is somewhat confusing, grammatically. Explain it as: अतिशय सजात अस्य तद् अतिशयितम् that in which there is some excellence, excellent, surpassing अतिशयितं च दिव्यं च तद् रूपम् ; तद् विद्यते अस्य ( by the addition of the possessive suffix इन् ) स अतिशयितदिव्यरूपी तस्य who possesses excellent celestial beauty. Or अतिशयितं दिव्यं दिव्यरूपमित्यर्थः तदतिशयितदिव्यम्, तादृशं च तद् रूपं च तद् विद्यते अस्य तस्य who possesses beauty that excels celestial ( beauty ). The latter would be more in accordance with अतिशयितदिव्यरूपेण नकुलेन of the preceding page, though the former looks more natural. Both the ways are open to objection in so far as they go against the grammatical rule which says that no affix showing possession should be added to a Karmadāraya if its sense could be had by the use of a Bahuvrīhi. 'न कर्मधारयान्मत्वर्थीयो बहुव्रीहिश्चेत्तदर्थप्रतिपत्तिकरः ।' Here the same sense could be obtain-

ed, if we had अतिशयितदिव्यं रूपं यस्य तस्य अतिशयितदिव्यरूपस्य The possessive इन् is, therefore, unnecessary But this rule is not strictly followed by poets Vide Me. 11, R 47 Grammarians also do not consider this rule to be invariable, as Patañjali himself has used the form अश्रुवन्त in his Mahābhāṣya उत्सुका and हतहृदया have a double meaning. उत्सुका (1) anxious, uneasy, (2) eager, love-sick हतहृदया (1) whose heart is taken away, who has lost it, who is perfectly unnerved or has lost all courage, (2) whose heart is captivated or attracted Bhānumatī uses these words in the first of the above senses, while Duryodhana understands them in the second He of course takes Nakula to refer to the fourth Pāṇḍava His suspicions, therefore, are roused and they are further confirmed by Bhānumatī's two following sentences. माद्रीसुते नकुले इत्यर्थं अतुरक्ता तया attached to the son of Mādri i. e. Nakula Mādri was the younger wife of Pāṇḍu; being the princess of Madra and sister to Śalya, the Madra king By means of the charm placed at her disposal by Kuntī at Pāṇḍu's words, she invoked the two Aśvins and obtained from them two sons, Nakula and Sahadeva, who were twin-born Vide म मा आदिपर्वे अ. 133 विप्रलब्ध deceived. वयम् is really used for अहम् Idiomatically we explain this by saying that the king being an important personage, speaks of himself in the plural. Grammatically this is possible according to 'अस्मदो द्वयोश्च' पा. 1. 2 59 (एकत्वे द्वित्वे च विचक्षिते अस्मदो बहुवचनं वा स्यात् । वयं द्वम् । पक्षे अहं त्रीणि आवा द्वव इति वा । सि. कौ.) Further we may say that the plural in 'वयमेव विप्रलब्धा' shows disrespect instead of the usual respect Compare 'वय तत्त्वान्वेषात् हता' Ś 1. 23 and our note thereon सौम्येक्षम् ironically उत्प्रेक्षा means an ironical comparison. Duryodhana ironically compares what he said in st 10 above with what he feels now. Of course his irony is turned against himself. कुलटा an unchaste woman. अटतीति अटा a wanderer कुलानाम् अटा a wanderer of families i. e. मिश्रार्थं व्यभिचारार्थं वा या गृहानटति (बालमनोरमा) The परस्मैसन्धि (कुल+अटा) is had according to the Vārtika 'शकन्वादिषु परस्मै वाच्यम्' Note that if we dissolved this as 'कुलात्कुलान्तरमटति' (Apte's Dictionary), we would get कुलाटी. किं वक्षसि—The idea is 'You were so eloquently boasting of your wife's undivided affection for you But you know you have been all the while cuckolded by her What will you say now? You can't say anything You are stunned dumb with the shock एतदर्थमेव just for this purpose i. e. because she was attached to Nakula and wanted to meet him विविक्तं चतत् स्थानं तस्मिन् अभिलाषः longing for a solitary place. पक्षपातः special liking. अविज्ञातः वन्द्यक्या. पुत्रवत्याः हृदयस्य सार. तथ्यांशः येन who knew not

the stuff of the narlot's heart बन्धकी is derived as बध्नाति मन. पुरुषाणाम् असौ who captures the heart of men क्वापि परिभ्रान्तः was deluded far away, in this that he imagined her to be otherwise. मत्परिग्रहश्च असौ पौलला च bane of my wife, disgraceful wife of mine The reading मत्परिग्रहपासनि means 'O you who disgraced my acceptance (of you as wife)' परिग्रह means 'wife' as well as 'acceptance' Note 'पत्नी-परिजनादानमूलशापा परिग्रहा 'अमर and 'दूषकपासनौ' त्रिकाण्डशेष

11 Construe —मम पुर तव तत् भवितव्यम्, ईदृशानि साहसानि, अस्मद्व्युषि सा श्लाघा, विनयव्युत्क्रमेऽपि एव रागः, जडमतौ मायि तच्च औदार्यम्, चापले कोऽपि (अयं) पन्थाः; तस्मिन् ख्यातिं वितमसि कुले जन्म, एतत् कौलीनम् । (मन्दाक्रान्ता )

In this stanza Duryodhana is contrasting Bhānumatī's previous conduct, which was almost ideal, with her present (as he thinks) wanton behaviour. The stanza is a good example of balanced style. The first half of every line contains reference to previous conduct and the second half describes present behaviour तत् भवितव्यम्-तत् in this and the following clauses has the sense of प्रसिद्ध or well-known. साहसानि adventures. श्लाघा praise. विनयस्य व्युत्क्रमः अतिक्रमः. तस्मिन् for transgression of modesty (consisting in entertaining affection for Nakula) Duryodhana means to say Bhānumatī complimented him so much for his handsome person in his presence. But really she was passionately (रागः passion) in love with Nakula who possessed surpassing beauty of form. औदार्यम् courtesy जडा मति यस्य dull-headed Duryodhana so styles himself because he could not find out how Bhānumatī was really inclined. The adjective is proleptic. Not that he considered himself jadamatī originally, but he is now proved to be so owing to Bhānumatī's conduct चापले कोऽपि पन्थाः unaccountable mode of wantonness. Duryodhana could not by any means account for her conduct. It was a perfect mystery to him विगत तमः यस्मात् blemishless, pure. A person of pure, blameless family is expected to be virtuous. But Bhānumatī has given the lie direct to such expectation कौलीनम् scandalous conduct. This word is interesting from the sociological point of view. Derived from कुलीन, which itself comes from कुल (कुलस्य अपत्यं कुलीनः । 'कुलात्त्व' पा 4. 1. 139 कुलीनस्य भावः कर्म वा कौलीनम् । 'हायनान्त-युवादिभ्योऽण्' पा 5. 1. 130), कौलीन originally meant all that was connoted by high or noble birth. But we find in society families which are considered to be high or noble, often have all sorts of scandals connected with them. The word thus came to mean a scandal, then, scandalous conduct of which many a time members of these so-called noble families are guilty. But if minutely scrutinised

these scandals are found in many cases to be baseless, so that a fresh explanation of the word became available viz कौ पृथिव्या लीन भवति तत् कौलीनम् which falls on the ground as having no foundation. Further, scandals are known to travel apace, as everybody in society takes a secret satanic pleasure in scandalising others or hearing them scandalised, though nobody of course will ever confess to such pleasure. कौलीन thus has a third explanation in कौ पृथिव्या लीनं प्रसृत भवति. In these two cases कौलीन is an अनुक्तमास. कुले जनसमुद्दे भवम् or कुलात् जनसमुद्दागतम् (proceeding from an assembly of people is a fourth explanation. Scandals generally take their birth in meetings where all kinds of people assemble. There they spare nobody. It should be noted that these later explanations of कौलीन are really so many anachronisms. For they are evidently based upon scandal as being the meaning of the word. Read 'कौलीनं स्यात्कुलीनत्वे युद्धे' विश्व, 'स्यात् कौलीनं लोकवादे युद्धे पशुहिपक्षिणाम्, and 'कौलीन पशुभिर्युद्धे कुलीनत्वापवादयो.' धराणि. It should be noted that this long speech of Duryodhana and his two following speeches, though apparently so rash and thoughtless to us, because we know the truth regarding Bhānumatī's virtue, are so very natural. For we must remember that a husband is generally very jealous of his wife's virtue and if once his suspicions are aroused, there are really no lengths to which he will not go. This is what Bhatta Nārāyaṇa is incidentally teaching us, when he represents Duryodhana ready to murder his wife.

(Page 35) प्रवेष्टुमारब्धा (अहम्) I began to enter. The use of आरब्धा deserves special note. It is an example of what is technically called कर्तरि क्तः, or the use of the past *passive* participle termination त्त to signify an *active* sense. Such कर्तरि क्तः is available in the case of roots implying motion, of intransitive roots generally and of roots स्मिच् etc, according to 'गत्यर्थकर्मकस्मिच्छीङ्स्थासवसजनरुहजीर्यतिभ्यश्च' पा. 3.4.72 (एभ्यः कर्तरि क्तः स्याद्भावकर्मणोश्च गङ्गा गतः । गङ्गां प्राप्तः । म्लानः सः । लक्ष्मीमाश्लिष्टो हरिः । शेषमधि-शयितः । वैकुण्ठमधिष्ठितः । शिवमुपासितः । हरिदिनमुपोषितः । राममनुजातः । गरुडमारुहः । विश्वमनुजीर्णः । पक्षे प्राप्ता गमा तेनेत्यादि । सि. कौ. ). But आरम् does not fall within the province of this rule. We have therefore to suppose that आरम् is either गत्यर्थक by saying that कार्यमारभते=कार्यं कर्तुं गच्छति, or that it is intransitive by bluntly ignoring its transitive character (कर्मणोऽविवक्षितत्वात्) on the authority of 'धातोर्ध्यान्तरे वृत्तेर्धात्वर्थेनोपसप्रहात् । प्रसिद्धेरविवक्षात् कर्मणोऽकर्मिका क्रिया ॥' quoted in सि. कौ. on पा. 7.1.7. आरब्धा would then be active and mean 'I began' instead of 'I was begun' which is its proper sense. A second way of accounting for this use is 'आरब्धम् आरम्भः, according to 'ननुंसे भावे क्तः' पा. 3.3.114.



Then add the possessive suffix अच्, which causes no change in the original word आरब्धमस्ति अस्या ( आरम्भ + अच् मत्वर्थाय. ) सा आरब्धा. अशालीनत्वम् immodesty, boldness शालीन ( modest, bashful, ' स्यादधृष्टे तु शालीन ' अमर ) is formed from शाला ( room, home ) by the addition of the taddhita affix ख ( ईन ), according to ' शालीनकौपीने अधृष्टाकार्ययो ' पा. 5 2 20 ( शालाप्रवेशमर्हति शालीनः अधृष्टः । सि. कौ । अप्रागल्भ्यादन्वय गन्तुमशक्तः शालामेव प्रवेष्टुमर्हति । तत्त्वबोधिनी ).

12 Consture —( हे ) पापहृदये, यस्मिन् ( सखीजने त्वया ) मत्सुरतोपभोगः रहसि चिरप्रणयनिर्भरबद्धभावम् आवेदित, तत्रैव अस्मिन् सखीजने अद्य दुश्चरित निवेद्यन्ती ( त्वं ) न ह्रीणासि ( किम् ) । ( वसन्ततिलका )

A person generally feels ashamed if his evil deeds become known to his friends Who would then himself inform these friends of his sinful deeds ? But Bhānumatī was apparently describing her shameful conduct without any compunction to her friends, to whom she had in great love and confidence previously communicated the most private things that passed between her and Duryodhana This appeared to Duryodhana to be the height of immodesty and shamelessness on her part The locative in यस्मिन् आवेदित and तत्र निवेद्यन्ती deserves notice. It is used for the dative and is idiomatic. It signifies familiarity and confidence between the parties concerned. Thus त्वयि निवेद्यामि, as distinguished from तुभ्यं निवेद्यामि, shows that the speaker has great confidence in, and is closely familiar with, the person addressed चिर चिरकालमनुवर्तमान यः प्रणय. स्नेह तेन निर्भरं भृश संपूर्णमित्यर्थे बद्ध-रचित आविष्कृत-इति यावद् भाव निजचित्ताभिप्राय-यस्मिन् कर्मणि यथा तथा in such a way as fully to disclose your heart owing to long-continued affection चिर भावम् is an adverb, which modifies आवेदित. Bhānumatī had for long been on terms of affectionate friendship with Suvadanā She, therefore, fully laid her heart bare before her चिरप्रणयः may also mean 'confidence of long standing.' Note ' प्रणयः प्रेक्षि विस्त्रम्भे ' विश्वः, also ' भाव सत्तात्वभावाभिप्रायचेष्टात्मजन्मसु ' अमरः. तत्रैव = तस्मिन्नेव i. e. the friends referred to above as यस्मिन्. अस्मिन् refers to the near presence of those friends. ह्रीण is p p. from ह्री—जिह्वेति to be ashamed, which also yields ह्रीत

(Page) 36 सपगल्पप्रसारितकरणे—this reading is better than सगल्पः. It yields two Sanskrit renderings, सर्पगर्भप्रसारितकरणे and सप्रगल्पप्रसारितकरणे. The former represents the meaning of Bhānumatī, the latter the sense in which Duryodhana understands it सर्पः गर्भे यस्य, ईदृशश्च प्रसारितश्च करो यस्य whose hand held a serpent in it and was stretched out. It appears the ichneumon held in his hand one of the hundred serpents

he had killed, when he stretched it out to remove Bhānumati's breast-garment. प्रगल्भेन प्रागल्भेनेत्यर्थः, भावप्रधानो निर्देशः, सहितः सप्रगल्भम्, सप्रगल्भं प्रसारितं करेन who boldly stretched out his hand. The boldness on the part of Nakula was due to the knowledge that Bhānumati loved him passionately. This is of course Duryodhana's view परस्य वनितायाः अवस्कन्दने प्रधर्षणे प्रगल्भः तस्य audacious in outraging another's wife माद्रीसुतश्चासौ हतकश्च the accursed son of Mādri viz Nakula. हत or हतक is a term of abuse. It has descended into Marāṭhī in that characteristically feminine abuse 'मेल्या' Note 'प्रक्वण्डाद्या प्रशसायामक्षेपे हतकं स्मृतं' हलायुध पापशीलः यस्याः of sinful or vicious character, who is habitually given to sin अदुःशासनीया should be punished आर्यपुत्रः son of the venerable one (i. e. the father-in-law). This is the usual epithet with which women address their husbands in Sanskrit. See 'सर्वस्त्रीभिः पतिर्वाच्य आर्यपुत्रेति शौवने' भरतः प्रभाते वाद्यमानानि च मङ्गलद्योतकानि च यानि तुर्याणि तेषां रवेण मिश्रं. तेन blended with the sound of auspicious musical instruments played upon at dawn वारविलासिनीनां जनसमूहः तस्य संगीतः तस्य रवेण by the sound of the songs of a group of courtezans. It was customary in ancient India to wake a king up from his sleep by means of the sound of the singing of bards and courtezans and of musical instruments played upon outside his bed-chamber वारविलासिनी is explained as वारस्य वृन्दस्य विलासिनी साधारणत्वात्, वारेण विलासिनीति वा who can be a wife by turn. वारे एकस्मिन् दिवसे इत्यर्थः विलासिनीति वा who can be had for a day सवितर्कम् conjecturingly, in a tone of conjecture. The words प्रतिबोचितास्मि (I was awakened) set the king conjecturing. Was it a dream that she had described? Perhaps it was. But the words of her friend would clear the matter up (व्यक्तिर्भविष्यति lit. manifestation or clear perception of facts will arise). अत्याहितम् calamitous. अत्याहितम् originally means a great calamity, danger or evil. Explain the word as अतीव आधीयते मनसि which one very much takes to one's heart; or as अत्यन्तमाधीयते तन्निवारणार्थं मनो दीयते यस्मिन् which one tries very much to avoid. Then, secondarily it signifies that which causes calamity, calamitous, dangerous अपह्रियताम् be taken far away, so that it will have no effect on us. आह्वितिभिः हुतः or हुता. आहुतयः यत्र । आहिताग्न्यादित्वात्परनिपातः. sacrificed with oblations. Suvadanā suggests a plunge into the Ganges and other holy rivers, the blessing of Brāhmanas and oblations to fire as remedies to counteract the dream अलं विकल्पेन away with or enough of, doubt अलम् and कृतम् in this sense govern the instrumental. अन्यथैव समावितं (स्वप्नदर्शनवर्णनं तस्याः इत्यर्थः) I construed it quite otherwise i. e. misunderstood it completely.

13 Construe.—दिष्ट्या अहम् अर्धश्रुताविप्रलम्भजनितक्रोधात् ( तस्या सकाश )  
नो गत , दिष्ट्या अर्धकथने मया रुषा किञ्चित् पुरुष ( तस्यै ) नो व्याहृतम् , दिष्ट्या विमुदहृदय  
मां प्रत्यायायितुम् ( इव ) कथा अन्तं गता, दिष्ट्या जगत् मिथ्यादूषितया अनया विरहितं न  
जातम् । ( शार्दूलविक्रीडितम् )

Having come to know that it was merely a dream that Bhānumatī was recounting, Duryodhana now congratulates himself on not having done anything rashly in anger. दिष्ट्या is an indeclinable which expresses good fortune ( शुभम् ), happiness or joy. Note 'दिष्ट्या स्यान्मङ्गलादिषु' and 'सुखे दिष्ट्योपजीव शम्' वैजयन्ती, 'दिष्ट्या शम्पुजोष चेत्यानन्दे' अमरः. अर्धेन असमप्रेणेत्यर्थं श्रुतेन श्रवणेन ( नपुसके भावे क ), अर्थात् तस्या स्वप्नवृत्तान्तस्य, यः विप्रलम्भ भ्रान्ति तेन जनितः क्रोध तस्मात् तमवलम्बेत्यर्थं in anger roused by delusion due to ( her account ) being ( only ) half heard क्रोधात् = क्रोधमालम्ब्य, according to the वार्तिक 'स्यञ्जोषे कर्मण्यधिकरणे च' ( प्रासादात्प्रेक्षते । आसनात्प्रेक्षते । प्रासादमारुह्य आसने उपवेश्य प्रेक्षते इत्यर्थः । सि कौ ), which means that when the sense of an absolutive is suppressed in a sentence, the object of the absolutive, or the place where the action takes place, is put in the ablative case. नो as well as न is a negative particle कथनस्य अर्धम् अर्धकथनम् तस्मिन् when she had half related her story, in the middle of her narrative अर्धम् is compounded with a word in the genitive expressive of the whole and is placed first according to 'अर्धं नपुसकम्' पा 2.2.2 e g. अर्धं पिप्पल्या अर्धपिप्पली, but ग्रामस्य अर्धं ग्रामार्धः, पुरुषम् harsh. विमुदं हृदयं यस्य whose mind was infatuated or had gone astray मा प्रत्यायायितुं कथा अस्त गता the story reached its close ( as it were ) to convince me ( of Bhānumatī's virtue ) As कथा is inanimate and cannot be credited with any conscious intention, we must supply इव after प्रत्यायायितुम् and make the line an instance of गम्योत्प्रेक्षा. The idea is if for some reason the story had remained unfinished, Duryodhana would have continued under the same delusion. Another way of construing the line is ( भानुमती ) मा प्रत्यायायितुं कथान्तं ( कथाया, अन्तं ) गता Bhānumatī finished her story to convince me ( as it were ). मिथ्या दूषिता ( सुस्पृप्तमास ) falsely accused. Note the grim suggestion in the last line Duryodhana had accused his wife falsely and was about to send her to her account. Fortunately he did not do so.

( Page 47 ) प्रशस्त ( p p. from ईस् शसति to praise with प्र ) praise-worthy, auspicious ; auguring well. अत्र नास्ति—This speech is printed by the editions द and ज as that of सुखी and चेटी, with the addition of the stage-direction (अन्योन्यमवलोक्य । अपवार्य) This is really absurd and must evidently be a misprint. The tenor of the speech shows that it belongs to Suvadanā. Grill's edition prints the stage-direction cor-

rectly, as we have in our text, and rightly assigns the speech to सखी. अन्योन्यमवलोकयत —When Bhānumatī asked her friend to tell her definitely what part of the dream foreboded evil and what was auspicious, she really did not know how to proceed. She thereupon exchanged significant glances with Taralikā, whom she then informed of her determination to acquaint Bhānumatī with the naked truth. (Page 38) स्तोकमपि even a little अलीक कथयन्ती—This is an admirable sentiment that Suvadanā expresses. To flatter a friend into some false belief, especially in a matter of vital importance to him, is the greatest disservice one can do him. It speaks volumes for Suvadanā's sincere friendship that she realises this स इदानीम्—A very fine generalisation of which even Kālidāsa would have been proud. इदानीम् is more or less for वाक्यालंकार हितम् beneficial. For similar idea read 'न हि प्रिय प्रवक्तुमिच्छन्ति मृषा हितैषिण ॥' K1 1 2. 'स किसखा साधु न शास्ति योषिर्पुं हिताक्ष य संशयते स किंप्रभु' Ibid 1. 5 अशुभस्य निवेदनं निवेदकं सूचकमित्यर्थं proclaiming evil. The slaughter of hundred serpents suggested of course the murder of the hundred Kauravas and the removal of the breast garment indicated the inflicting of widowhood on Bhānumatī. Observe that here there appears to be a reference to the custom which forbade widows from wearing the bodice, a custom which unfortunately prevails even now to a great extent. द्विजातीनां जनं समूहं तस्मै प्रतिग्रहः—दानं तेन by means of gifts to a multitude of Brāhmanas. प्रतिग्रहः means a gift, properly made as well as the acceptance of such gift. Note 'प्रतिग्रहं स्वीकरणे सैन्यपृष्ठे पतद्ग्रहे । योग्येभ्यो विधिवद्देये तद्ग्रहे च ग्रहान्तरे' मेदिनी. द्विजातिः includes Brāhmanas as well as Kṣatriyas and Vaiśyas, for all the three are entitled to a second birth (जति) in the form of the sacred initiation (उपनयनम्). But here Brāhmanas alone are meant, because pratigraha or the right of receiving gifts is a special prerogative of the Brāhmanas. Read 'मातुर्यदग्रे जायन्ते द्वितीयं मौञ्जिवन्धनात् । ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजा स्मृता ॥' याज्ञवल्क्य 1 3, 'इज्याध्ययनदानानि वैश्यस्य क्षत्रियस्य च । प्रतिग्रहोऽधिको विप्रे याजनाध्यापने तथा ॥' Ibid 118. अन्तर्यताम् let it be averted. It is *third. pers. sing.* of the imperative of अन्तरयति, which is a denominative from अन्तर, दृष्टिः, of a boar. Boar is अप्रस्तुत or irrelevant in the present case. Reference to it is merely by way of an *obiter dictum*. विचक्षते (वि+चक्ष्) इति विचक्षणाः those who possess discriminating powers; the wise, the learned. अवितथम् the truth. Explain विगतं तथा सत्यं यस्मात् तद् अविथम्, न वितथमावितथम्. The sentence shows influence of Kālidāsa's 'अवितथमाह प्रियंवदा ।' Ś 111. पक्षगानां सर्पाणां शतस्य वधः. पक्षग is derived as पक्ष्या न गच्छति असौ because the serpent

arm good to men and ill to women Note 'दक्षिणमङ्गं पुंसं स्त्रियाश्च वामं शुभावहं स्फुरितम् । नीचोन्मथ्यमानं फलति च गात्रोचितं स्पन्दः ॥' शाङ्ख्यविरचयति St 2542. This belief is so ingrained in our nature that even though we may be convinced by experience that the throbbing means nothing, we yet become a little uneasy when it actually occurs. A similar belief is found referred to in Shakespeare's *Othello* IV iii, where Desdemona says 'Mine eyes do itch, Doth that bode weeping?' आवहन्ति produce, create आ कथम्—Stanza 14 already reveals Duryodhana as being somewhat alarmed at Bhānumatī's dream. Just then his left eye begins to throb and his heart becomes agitated. But his haughty pride (अवष्टम्भः) rebels against this sign of weakness. For omens like the throbbing of the eye etc. can make the hearts of only the timid tremble with fear (भीरुजनानां हृदयानि प्रकम्पयन्तीति) Duryodhana cares them not (का गुणना). गीत expressed in verse अयमर्थं this view (which Duryodhana takes regarding dreams viz, their capability of frightening only the timid) अङ्घ्रिस्तु is a revered name in Sanskrit. He is the author of several Rgvedic hymns and an oft quoted Smṛti-writer. But this celebrated sage evidently is not meant here अङ्घ्रिस्तु may metaphorically refer to Brhaspati, his son, who is reputed to be the founder of the atheist school of thinkers generally associated with the name of Cārvāka. He can very well be credited with being the author of a stanza of this kind. It may be remembered that the notorious stanza 'यावज्जीवेत्सुखं जीवेदृष्ट्वा कृत्वा घ्नन् पिबेत् । मत्सीधृतस्य देहस्य पुनरागमनं कुत ॥' is ascribed to Brhaspati. Vide सर्वदर्शसंग्रह चार्वाकदर्शन

15 Construe—ग्रहाणां चरितं स्वप्नं निमित्तानि उपयाचितं (च) काक-  
तालीयं फलन्ति । प्राज्ञा तेभ्यः न विभ्यति । (अनुष्टुप्)

ग्रहाणां चरितम् movements of planets. The reading अनिमित्तानि unnecessarily restricts the remark of Aṅgīras to evil omens only. His idea is that all omens whether good or bad bear fruit by way of accident. निमित्तानि includes both good and bad omens. Hence 'स्वप्नो निमित्तानि' is preferred to 'स्वप्नोऽनिमित्तानि'. निमित्तानि omens उपयाच्यते अनेन इति उपयाचितम् that with which something is sought near (i. e. from a deity), a conditional offer (called नवस in Marāṭhī). Note 'यदीयते तु देवेभ्यो मनोराज्यस्यसिद्धये । उपयाचितं दिव्यदोहं तद्विदुर्बुधा' हारावली. The reading अनिमित्तौत्पातिकम् (उत्पात एव औत्पातिक, अनिमित्तानि च औत्पातिकाश्च तेषां समाहारः) means 'evil omens and portents.' But portents are included under evil omens. This reading, therefore, is tautologous and should be rejected. काकतालीयम् (after the manner of the crow and palm) is here used adverbially in the sense of 'accidentally, by way of

accident ' काकतालीय *adj.* is formed from काकताल+छ (इय) in the sense of इव, according to 'समासाच्च तद्विषयात्' पा ५ ३.१०६ The word is explained as 'काकागमनमिव तालपतनमिव काकतालम् । काकतालमिव काकतालीयम्' महाभाष्य Vol II p 429 (Peterson) There are in all five explanations of the incidents connected with the kākā and the tāla, which give rise to the expression काकतालीय and the काकतालीयन्याय.

(1) A crow chanced to go to the foot of a palm tree At that very instant a palm-fruit fell on his head and killed him This was purely an accident So काकतालीय means accidental and काकतालीयम् *adv* or काकतालीयन्यायेन accidentally, without there being any relation of cause and effect between the two events Note 'काक कश्चिदकस्मात्तालवृक्षस्य मूलं गतस्तालफलपतनान्मृत' बालमनोरमा; 'काकस्यागमनं यादृच्छिकं तालस्य पतनं च । तेन तालेन पतता काकस्य वधः कृतः ।' काशिका, 'आगच्छत काकस्य अकस्मात्तालफलपतनाद्यथा वधः तथैव' नत्त्वबोधिनी (2) A crow came and perched on the palm tree At that very moment the tree fell down. This was an accident, for nobody could say that the tree gave way under the weight of the crow Vide Nilakantha quoted below (3) A crow alighted on the fruit of a palm tree, which instantly fell down Vide Nilakantha below Molesworth offers this same explanation Says he, 'As the fruit of a Palmyra falling at the alighting upon it of a crow may appear to fall in consequence' (4) A crow chanced to go to a palm tree. Immediately a fruit fell down and was torn open The crow feasted upon it This was certainly an accident. See 'तथा च पतनं दलितं तालफलं यथा काकेनोपप्लुक्तमेव रहोदर्शनं क्षुभितं हृदया तन्वी स्वैनोपप्लुक्ता इति तदर्थं' कुवलयानन्द on 'यत्तया मेलनं तत्र लाभो मे यश्च तद्वत् । तदेतत्काकतालीयमवितर्कितसमवयवम्' चन्द्रालोक (5) A person was clapping his hands. As he was doing this, he chanced to capture between his palms a crow that was flying This was an accident certainly. Vide Nilakantha in his commentary on म. भा. शान्तिपर्व अ १७.११ 'तालः करतलयोऽशब्दजनकः संयोगः । तस्मिन् क्रियमाणे उत्पतन् काको देवात्तत्र तालाभ्यामाक्रान्तोऽप्लुक्तदेतत्काकतालीयमित्युच्यते । काकस्पर्शसमकालं तालफलस्य तालवृक्षस्य वा पतनं तद्वित्यन्ये ।' फलन्ति bear fruit We dream an inauspicious dream Something evil follows. Angiras means that there is no necessary relation of cause and effect between these two occurrences Probably the evil would have happened even if we had not dreamt the dream. The same is the case with omens etc तेभ्यः विभ्यति—Roots implying 'fear' and 'protection from danger' govern the ablative of that from which the fear or danger proceeds, according to 'मीत्रार्थानां भयहेतु' पा. १.४ २५ (भयार्थानां त्राणार्थानां च प्रयोगे भयहेतुरपादानं स्यात् । चौराद्विभेति । चौरान्त्रायते । भयहेतुः । किञ्च । अरण्ये विभेति त्रायते वा । सि. को.)

(Page 39) स्त्रिया स्वभाव तस्मिन् सुलभम् natural to a woman's nature. सुलभं lit easy to obtain, easily found, hence, natural अलीका च असौ आशङ्का च ताम् vain or false fear उदयगिरिशिखरेण आदौ अन्नरितं निन्दुन् पश्चाद्विमुक्तं. विमुक्तं रथवर यस्य whose best of chariots i. e. whose excellent chariot was first screened and then allowed to pass on by the peak of the eastern mountain The idea is the sun's chariot was first behind the eastern mountain, but has now risen above it There is really no propriety in saying that the chariot was first screened. So the reading उदयगिरिशिखरान्तरविमुक्तं would appear to be better Explain this as शिखरान्तरेण (by the region of the peak) विमुक्तं (allowed to rise up from itself) रथवर यस्य. Or विमुक्तं (left by having risen above it) शिखरान्तरं येन स शिखरान्तरविमुक्तं । आहिताग्न्यादित्वात्परनिपातः । ईदृशं रथवर यस्य. उदयगिरि is a mountain, fancied to be situated in the east, from which the sun, moon etc. were supposed to rise वि विशेषेण त्वरितमित्यर्थं गलितं नष्टं यं सन्ध्यारागं. सन्ध्यासम्बन्धी रक्ता येन प्रसन्नं प्रसाद्युक्तं स्वच्छमित्यर्थं दुरालोकं च मण्डलं यस्य whose orb has grown clear and difficult to gaze at owing to the morning rudeness having fast slipped away The reading विगलितसन्ध्यारागः is better. For we know from the following speech of Suvadanā that the sun's sandhyārāga had not completely left him It was merely fast leaving him as he rose higher and higher.

(Page 40) रोषणितं रोषणे निकषप्रादाणि बृष्टं (polished on a touch-stone, रोषण and रोषाण both mean a touch-stone) यत्कनकपत्रं तेन सद्गुणेन. This refers to the yellowish red colour of the rays of the morning sun. लतानां जालस्य (a net-work) अन्तरेः (interstices) आपतितः यः किरणनिबद्धः रश्मिसमूहः तेन पिञ्जरितः (rendered tawny) भूमिभागं येन Note the एकदेशी अन्वयः in किरणनिबद्धेन पिञ्जरितः पुरितां प्रतिज्ञां येन. रिपुदुष्प्रेक्षणीयः — The simile is grimly suggestive It gives us a foretaste of what Bhīma would be like when he would fulfil his vow of destroying Duryodhana and smearing his body with his blood The reading रिपुदुष्प्रेक्षणीयः appears to be merely a slip of the pen on the part of a scribe. तत्समयस्ते पर्युपस्थातुम् it is therefore time for you to wait upon (the sun) लोहितानि कुसुमानि चन्दनं च गर्भं यस्य having in it red flowers and sandal. Red flowers are specially sacred to the sun. Both अर्घः and अर्घ्यम् mean a respectful offering to a god or a venerable person. Vide Me. 4 and B. 11 69. For its usual ingredients read 'आपः सौरं कुशाग्रं च दाधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैव अष्टाङ्गोऽर्घ्यं प्रकीर्तितः ॥' अर्घ्यं further means materials of worship (अर्घ्यं पूजाविधिः । 'सूत्रेण पूजाविधावर्घः' अमरः । तदर्थं द्रव्यम् अर्घ्यम् । अर्घ्यं + य according to 'पादावर्गयोश्च' पा 5 4, 25) and in अर्घ्यभाजनम् below it has this sense. सपर्या (from सपर्यति) worship. 'पूजा नमस्यापचितिः सपर्याचर्हिणा समाः' अमरः. साधुतरः exceedingly good, excellent. The comparative termination तर shows excess merely

कथम्—Suvadanā is surprised to see the king arrive at this time.  
कृत —The past participle here is idiomatic and shows certainty. Gram-  
matically it should be explained as an instance of अदिकर्मणि क्त. Suva-  
danā knows the king would surely violate her friend's vow. The  
idiom has descended into Marāṭhī, in which the sentence could be  
rendered as ' अरेरे ' केलाच या प्रियसखीच्या व्रताचा भग राजानें.'

(Page 41) अम्बरमेव महासर तस्मिन् एक केवल ('एके मुख्यान्यकेवला ' अमरः)  
सहस्रपत्र कमलं तत्समुद्भिः.. The sun is the only lotus in the great lake of the  
sky There is no other rival for him. This compound as well as the two  
following are good examples of परम्परितरूपक. The identification of the  
sky with a great lake makes possible the identification of the sun with  
the lotus पूर्वदिशा एव बद्धं तस्या मुखमण्डलस्य कुङ्कुमविशेषक (saffron mark) This  
suggests the sun yet possesses some ruddy glow about him सकलध्रुवनमेव  
अङ्गन (courtyard) तस्य दीपक. कुशलश्चासौ परिणामश्च (happy consequence),  
सः अस्ति अस्य कुशलपरिणामि is thus open to the same objection as we  
noticed in the case of अनिशयितदिव्यरूपिण The explanation कुशलपरिणमते  
तच्छीलम् will not do For where could ताच्छील्य or habitualness come  
in here? The dream has to turn out either auspicious or inauspici-  
ous *only once* There is no scope for ताच्छील्य स्पर्शसुखमभिनीय gesticu-  
lating pleasure Note the propriety of अभिनीय The man who acts  
the part of Duryodhana receives no pleasure really at the touch of  
the hand of ' Bhānumatī ' For he knows ' she ' is also a man like  
himself. Yet to the audience he has to show by proper gesticula-  
tions that he felt the thrill Note also when Duryodhana handed  
over to Bhānumatī the arghyapātra, his hand naturally did not touch  
hers But now flowers only are being given So the two hands-  
came in contact with each other पातयति makes fall At the thrill  
of Bhānumatī's touch, Duryodhana's passion was roused He there-  
fore wanted to cut short her saparyā and in order to achieve this  
threw the sacred flowers on the ground अनिपुण. unskilled एवविचे  
सेवावकाशे on such occasions of service viz properly handing over  
flowers etc अदुःशासने to (inflict) punishment.

16 Construe.—परिजनपथवार्तिनि अत्र धवलदीर्घापाङ्गसंसर्पि चक्षु विकिर। संभ्र-  
मेण किम्। ( हे ) देवि, स्मितमधुरम् उदारम् उच्चैः। ( च ) माम् आलप। मम पाण्यो. अञ्जलि-  
त्वा सेवितु प्रभवति। ( मालिनी )

Duryodhana is apparently asking his queen to punish him in con-  
formity with his last sentence But the mode of punishment propo-  
sed is calculated to excite his passion the more and immediately in-  
volve Bhānumatī in his sacrilegious desire for amorous sports at the



time परिजनस्य पत्न्या परिजनपथ, तस्मिन् वर्तितुं शील यस्य who habitually stands (to you) in the position of a servant पथिन् becomes पथ at the end of a compound according to 'नृत्पूरब्धू पथामानक्षे' पा 5 4 74 धवल दीर्घे च बद्ध अपाङ्गं तत् सप्तर्षितु (strictly the infinitive of सृप् is सप्तुम् or सप्तुम्. But these forms are hardly met with. सप्तर्षितुम्, however, occurs in the न भा ) शीलं यस्य accustomed to move towards the white extensive corner विकिर scatter, cast This means Duryodhana invites his queen to cast at him side-long glances, which are well-known as excitants of passion Compare 'यो हटं प्रतिनिविद्धमुदस्तं सुध्रुवा म्रियतमस्य कटाक्षः । स प्रतेद इव तस्य विशेषात्येक किमपि हन्त बधुव ॥' quoted by जयरथ as an instance of विषम It should be noted that the description of the corner of the eye as white is somewhat peculiar The corners of the eyes of beautiful women are described to be red naturally Note Rs 5 14, Ku 5 74 The forms वर्तिनि and संसर्षि are obtained by the addition of the krt affix णिनि (इन्) in the sense of 'in the habit of,' according to 'सुप्यजातो णिनिस्ताच्छील्ये' पा 3.2 78 (अजात्यर्थे सृपि धातो-णिनि स्यात् ताच्छील्ये द्योत्ये । उष्णभोजी शीतभोजी । अजातो किम् । ब्राह्मणानामन्वयिता । ताच्छील्ये किम् । उष्णं धुह्ने कदाचित् । सि कौ ) One also looks askance at somebody with whom one is angry स्थिनेन मधुरं यथा तथा sweet owing to smiles उदारम् *adv* in a lovely way उच्चै loudly Loud talk is resorted to when speaking to a person who has committed some fault In पाण्यो अञ्जलि पाण्यो. is superfluous अञ्जलि means the cavity formed by folding the hands together प्रभवति is able 1 e is ever ready

(Page 42) अभ्यनुज्ञाताया permitted Note the delightfully courteous way in which Bhānumatī speak. Only with Duryodhana's permission she would practise her religious observance She is afraid Duryodhana is sure to stand in the way of her piety and hence the request. श्रुत. विस्तर येन who has heard the details तत्=तस्मात् therefore एवम् thus 1 e by observing the vow प्रकृत्या सुकुमारम् naturally delicate. आत्मानम् means body 'कलेवरे प्रयत्ने च स्वभावे परमात्मनि । स्वान्ते धृतौ मनीषायामात्मानं कवयो विदुः' शाश्वत . अल खेदयितुम् enough of, no use, fatiguing अलम् in this sense has evidently been used with a prohibitive force But Bhatta Nārāyaṇa seems to have forgotten that अलम् and खलु expressive of prohibition, are used with a gerund, according to 'अलखल्वो प्रतिषेधयो प्राचां क्त्वा' पा 3 4 18 (प्रतिषेधार्थयोरलखल्वोरुपपद्यो क्त्वा स्यात् । अल द्त्वा । पीत्वा खलु । सि कौ ) अल खेदयितुम् must, therefore, be put down as grammatical blunder. There is another way of explaining the sentence. तत् नियमाचरणमित्यर्थं ...खेदयितुम् अलं समर्थम् । (नियमाचरणेन ते शरीरं खिन्नं स्यात् । अतो नैव करणीयं कृदिति भावः ।) that (observance of vow) is sufficient or enough to fatigue your body (Therefore you must not do it),

But this is hardly the poet's meaning The sense given to त्व् is hardly natural

17 Construe.—यदि ( त्वम् ) एव क्लाम्यसि, ( तर्हि ) व्याप्तदिशा प्रकम्पितभूवा न. अशौहिणीनां किं फलम्, द्रोणेन किम्, अङ्गराजविशिखे किम् । ( हे ) भीष्म, त्व मे भ्रातृ-शतस्य भुजवनच्छायासुखोपास्थिता दुर्योधनकेसरीन्द्रगृहिणी ( अस्ति ) । तव किं शङ्कास्पदम् । ( शार्ङ्गलविक्रीडितम् )

Bhānumatī pleaded fear as the reason why she should be allowed to go through her pious observance. At this Duryodhana's pride was roused What was the use of the huge army he had under him, or what purpose was served by keeping renowned warriors like Drona and Karna in his employ, if his wife entertained fear from the enemies ? Duryodhana's hundred brothers were ready to minister to her comforts She should have no cause for anxiety, wife of a proud monarch as she was ? क्लाम्यसि become depressed, pine away व्याप्ता दिशा यामि that have occupied all quarters प्रकम्पिता भू यामि that have made the earth tremble ( under their tread ) Poets often describe the earth as trembling when armies march The adjective may also suggest that Duryodhana's armies were a terror to the world These two adjectives refer to the huge strength of the army विशिष्ट ( peculiar i e very sharp ) शिखा अग्रं ( tip ) यस्य स विशिख arrow भुज एव वन तस्य छाया तस्मिन् सुख यथा तथा उपास्थिता residing in happiness in the shade of the forest of arms The wife of a lordly lion ( दुर्योधन एव केसरीन्द्र तस्य गृहिणी ) naturally resides in the forest shade शङ्काया. आस्पदम् object of fear

(Page 43) न खतु—Compare Draupadī's words in Act I before stanza 18. किन्तु. नन्दामि but I take delight in the fulfilment (संपत्ति) of the heart's desires of my noble lord himself Bhānumatī points out to Duryodhana that her pious vow is meant for fulfilling his own ambitions and he should therefore grant her the necessary permission एतावन्त एव—In a spirit of voluptuous gallantry Duryodhana completely turns the tables on her by remarking that his ambitions extend not beyond sporting at will with her

18 Construe —प्रेमाब्जदस्तिमितनयनापयिमानाब्जशोभ लज्जायोगाद् आविशद्वर्धं मन्दमन्दस्मित वा नियमप्रतितालककाङ्क्षाधरं वा ते वक्त्रेन्दुं पातुम् इच्छा ( मे सदैव वर्तते ) । ( अत ) पर किं तु दुर्योधनस्य अखलभम् ( अस्ति ) । ( मन्दाक्रान्ता )

प्रेम्णा आबद्धे खचिते ( packed with, full of ) अत एव स्तिमिते अचञ्चले ( steady ) ये नयने ताभ्यां करणभृताभ्यां पीयमाना अधरीक्रियमाणा ( swallowed, eclipsed, outdone ) अब्जस्य कमलस्य शोभा येन त ( वक्त्रेन्दुम् ) Bhānumatī's eyes were packed with love and were consequently steady They

therefore, seemed to excel a lotus in loveliness अविशदा कथा यस्य which (face) was talking indistinctly मन्दमन्द (very gentle) स्मित यस्मिन्. नियमेन मुषितः अवह्नत (robbed) अलक्तकाङ्कः यस्य, ईदृशः अथर यस्मिन्. Ordinarily Bhānumatī used to paint her lower lip with the *alaktaka* dye. But now she had foregone that luxury as she was observing a vow. From the point of view of a voluptuary, such as Duryodhana was, there was special charm in engaging her in amorous sports when she was bent upon something totally different. वक्त्रेन्दु पातुम् is the usual Sanskrit mode of expressing the simple idea of kissing परम् अपरम् वक्त्रेन्दुपानादन्यादित्यर्थः, किं नु किं नाम दुर्योधनस्य असुलभं दुर्योधनेन सुखेन लब्धुं न शक्यम् । वक्त्रेन्दुपानमेव केवलमसुलभम् मातुमतीच्छाधीनत्वात्तस्य । दुर्योधनस्य तत्प्राप्त्यर्थं च न तया नियमादिकाद्याचरणमावश्यकमित्यर्थः । Bhānumatī has above referred to Duryodhana's ambitions for the fulfilment of which she wants to observe her vow. Duryodhana points out to her there is possibly (तु) nothing in the world, which it is not easy for him to obtain and for which the observance of a vow by Bhānumatī may become necessary. His position and power guarantee to him the fulfilment of all his desires as far as worldly matters are concerned. But there is one thing which he longs for and which is not to him so *sulabha* viz मातुमतीवक्त्रेन्दुपान, for that depends on Bhānumatī's pleasure. In that all his ambition is centred. If, therefore, Bhānumatī takes delight in his *manoratha-sampatti*, she must see that he gets this heart's desire of his. And surely for ensuring him such *manoratha-sampatti*, observance of a pious vow is by no means necessary! Such is the trend of Duryodhana's argument in the last line. For the idea that to a lover his beloved's kiss etc are dependent on her own sweet will, read 'अमवदीय हि नैव किञ्चिन्मत्सवद्वम् । अथवास्त्येवास्यापि जनस्य क्वचित्प्रयुक्तम् । अशक्यं हि मदिच्छथा विना सरस्वतीद्विप्रग्रहोच्छेषणीकृतो दशनच्छद एव पुम्बायितुम् । अम्बुजासनास्तनतटोपशुक्लदुरस्थल चेदमालिङ्गयितुम् ।' दशकुमार p 96 (our edition). We may, if we like, split the line as पातु वाञ्छा अपरम् असुलभम् etc. The sense is just the same. For परम् and अपरम् both mean the same thing. There are, however, two other ways of construing the line: (2) ते परमसुलभम् अत्यन्तं सुलभमित्यर्थः वक्त्रेन्दु पातुं दुर्योधनस्य किं नु वाञ्छा why, indeed, does Duryodhana long to drink your moon-like face which is to him so easily obtainable? Longing for an object not easily attainable can be understood. But Bhānumatī being Duryodhana's wife, her face he can drink at any time he pleases. The intense longing he feels for this drink looks, therefore, unreasonable. It can, however, be understood if we remember that Duryodhana has no other ambition in life except to sport with his beloved (एतावन्त एव etc). It is thus natural he should eagerly look

up to that one object of his life This explanation is clumsy and expresses the main idea only indirectly. Besides it is absolutely incompatible with the high sense of chivalry with which Duryodhana regards his wife. To consider her as a kind of chattel more or less, which he can enjoy at any time he pleases, well, such an idea a gallant lover will hardly entertain What then of expressing it in so many words in her presence ? (3) परम् असुलभं ते वक्त्रेन्दुं पातुं दुर्योधनस्य किं नु वाञ्छा why, indeed, has Duryodhana a longing to drink your moon-like face, which is so exceedingly difficult to attain ? Here परम् असुलभम् is स्वभावस्थितिसूचक विशेषण and has no bearing on the topic under discussion Only a man of rare good fortune can hope to be blessed with a wife of Bhānumati's beauty. This is purely a compliment to her The question is Why does Duryodhana long to drink his wife's face ? The answer as before is He has no other ambition in life Out of these three interpretations the best is of course the first, which is also the most natural. The next in order is the third (4) A fourth explanation is supplied by J's reading न for नु परम् अतिशयेन असुलभं ते वक्त्रेन्दुं पातुं दुर्योधनस्य वाञ्छा न किम् । अपि तु वाञ्छा सदैव वर्तन एव । यत एतावन्त एव । Have I not a longing to drink your face Most assuredly I have it always Because that's the only object I live for !

19 Construe —विधु व्यूठाङ्घ्रिपाङ्ग अन्तरिक्षे तृणजटिलचलत्पाद्यदण्ड, पथिषु झाकारीशर्कराल, विटपिना स्कन्धकाषि सधूम, प्रासादानां निकुञ्जेषु अभिनवजलदोद्गारगम्भीरधीर्ग चण्डारम्भ. समीर परिदिशो वहति । मीरु, सध्रमेण किम् । ( स्रग्धरा )

The stanza describes the violent stormy wind, whose sound has just been heard from behind the curtain and frightened at which the queen throws herself in Duryodhana's arms The description refers to different aspects of the wind as seen in different places. व्यूढानि इतस्ततो विकीर्णानि अङ्घ्रिपाणा वृक्षाणा अङ्गानि शाखाः येन by whom branches of trees are scattered away This refers to the activities of the wind in the various quarters (विधु) in general. व्यूढ p p. from वि + वह् वहति to throw or toss about अङ्घ्रिभिः पिबति असौ अङ्घ्रिप which takes in water by means of its feet viz the roots, a tree तृणे जटिल व्याप्त चलश्च पाद्युना दण्ड यस्मिन् which is attended by a moving column (दण्ड) of dust bristling (जटिल) with straw This refers to the hurricane as observed in the sky. A huge column of dust, whirling round and round and intermixed with straw was raised in the air. This is called वावटल in Marāṭhī. झाकार विद्यते अस्य creating a hissing hoarse noise. झाकार is an onomatopoeic word शर्करा सन्ति अस्य स शर्कराल (शर्करा + लच् मत्वर्थीय) charged with particles of sand. Note that the adjective tells us by-the-bye that sand was

scattered on the roads in the poet's days शर्कराल is apparently formed by the poet according to 'सिध्मादिभ्यश्च' पा 5 2 97 (लज्वा स्याद् मत्वर्थे । सिध्मल सिध्मवाद् ) But unfortunately शर्करा is not included in the सिध्मादि class, which must therefore rather unjustifiably be considered to be an आकृतिगण, which means a class of words, which by no means is exhaustive and of which only a few specimens are given so that other words may also be added to it Other explanations are शर्कराभिः अलते शोभते इति, शर्करा लाति युह्नाति इति वा But surely these could not have been intended by the poet. विटप-शाखाविस्तार अस्य अस्तीति विटपी वृक्ष । विटपिना स्कन्धानां काष्ठे अन्योन्यघर्षणे सधुम धूमेन सहित This apparently refers to the aspect of the wind in the woods So वनेषु should be supplied before विटपिनाम् Stems of trees rubbed against one another with the result that smoke was produced, which formed a characteristic of this wind प्रासादानां निकृज्जेषु in the arbours or bowers of palaces अभिनव वृत्तनं य जलद मेघ तस्य उद्गार इव गर्जितमिव गम्भीर ( deep ) धीरश्च ( grave ) As the wind blew through arbours of palaces, it produced a sound which was deep and grave like the thunder of a fresh cloud Note in the case of this adjective समीर metaphorically stands for समीरशब्द . चण्डः भयंकर आरम्भ यस्य terrible in its activity सम्यग् ईर्ते गच्छति, ईरयति प्रेरयति वा स समीर wind दिशि दिशि इति परिदिशम् in every direction. This is an अव्ययीभाव compound in the sense of वीप्सा or repetition, which is one of the senses of यथा सन्नमः excitement.

( Page 44 ) महाराज प्रासादम् may your Majesty enter this palace on the (artificial) mountain of wood It appears in the Bālodyaṇa an artificial mountain of wood was constructed on which stood a building called दारुपर्वतप्रासादः Suvaṇḍā requests Duryodhana to betake himself to this prāsāda along with Bhānumatī in order to escape from the ravages of the stormy wind J reads 'महाराज आरोहीअहु एदे दारुपव्व अह्मसादम्' and translates 'महाराज, आरुह्यतामेतद्दारुपर्वतप्रासादम्'. This is an incorrect translation of the original Prākṛta. For प्रासाद, though both masculine and neuter in Prākṛta, is masculine in Sanskrit. The correct translation would be 'आरुह्यतमिव दारुपर्वतप्रासादः' But J's reading is not good प्रासादारोहण ordinarily means going to its terrace and this is certainly not what Suvaṇḍā means. She means प्रासाद-प्रवेश or entrance into its inner apartments for shelter. Further, the stage direction 'प्रवेशं रूपयित्वा' also points to 'प्रविशतु' as the correct reading प्रासादारोहण may, however, be defended by saying that it means climbing up the mountain of wood with a view to enter the palace. But this meaning is certainly a bit far fetched. उद्देगकाशे

causing anxiety, oppressive. उत्थितं यत्पुरुषं रज. तेन कलुषीकृते नयने येन which causes distress to the eyes with the rough dust that has risen. इन्धुलिता उत्थिता. (uprooted) ये तरवरा. महान्तस्तरवः इत्यर्थः तेषां शब्देन विव्रता विशेषेण भीता. (greatly frightened) अत एव मन्दुराया (from the stable 'वाजिशाला तु मन्दुरा' अमरः) परिभ्रष्टा इतस्ततः पलायिता ये वल्लभा. उत्कृष्टाः तुरंगमाः अश्वाः. तैः पर्याकुलीकृताः व्याकुलता नीता. (thrown into disorder) जनपद्धतयः लोकमार्गाः (thoroughfares) येन. The violent hurricane uprooted trees. Their terrible crash frightened the excellent horses in the royal stable and they bolted off from it. As they began to run away in great fright here and there, the thoroughfares were thrown into disorder. It must be noted that this description of the hurricane as well as the one given by Duryodhana in st. 19 appears more imaginary than real. How could Duryodhana and Suvaradā observe the things they describe from the Bālodyāna? This garden, judging from what the poet describes therein as having happened, must have been more or less a secluded place far away from the gaze of the public वल्लभ *m* means a horse of good breed, a horse that is possessed of good signs, hence an excellent horse. In the compound वल्लभतुरंगम वल्लभ, which is a word having a qualified sense, expresses the qualification only viz of good breed, excellent. वल्लभ *adj* may also mean beloved, favourite, but the above sense which tells us why the horses were beloved is more pertinent. 'कुलीनाश्चे च वल्लभ' विश्व, 'वल्लभो दयितेऽध्यक्षे सल्लक्षणतुरंगमे' मेदिनी उपकरोति इति उपकारि benefactor वातानां समूहः वात्या hurricane, whirl-wind, tempestuous wind वात्याया चक्रम्. The addition of चक्रम् to वात्या is really superfluous. As it is the word may refer to the circular motion of the stormy wind यस्य is idiomatically equal to यद् अस्य. अयत्नेन (without any efforts on my part) परित्यक्ती नियमो यया अस्मन्मनोरथः—Lovers are often described as hankering after a spontaneous embrace from their beloveds, which is generally found to be param asulabham and which when obtained pleases them exceedingly. Compare 'त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः सोत्कम्पानि पियसहचरिसम्भ्रमालिगानि ॥ Me प्रक्षिप्त St after 21

20 Construe :—भ्रुकुटिः न न्यस्ता, लोचने बाष्पसलिलैर्न आच्छादिते आननस्य अन्यत न नीतम् । स्पृशन् अहं सशपथं न वारितः, (किन्तु) तन्मया भयवशात् आलिङ्गितं ममपयोधरस्य आबद्धम् । अस्याः नियमस्य भङ्गता अयं भीषणमरुत मम वयस्यः न (किम्) । (शार्दूलविक्रीडितम्)

The things which Duryodhana here describes as not having been done by Bhīṣmatī, are exactly the things which poets tell us women practise at the time of *priya-samāgama*. But this is only the

negative side of the picture. The positive side is supplied by the third line. Now the kind of embrace described here is not generally effected by women on their own initiative. When, therefore, Bhānumatī did this and did not do the other things, it was natural Duryodhana should be immensely pleased and should ask, by way of a question of appeal, in more or less a triumphant vein, whether the terrible wind which broke her vow, was not really a friend of his. वृकृति a frown. Duryodhana expected her to put on a frown of anger when he proceeded to stop her religious observance बाष्पसलिलै—Tears were expected to arise from a sense of sorrow at having to give up her piety. नातम्—This was to avoid a kiss. स्पृशन् of course means आलिङ्गन् सशपथम् (with oaths or adjurations) शपामि जीवितेनैव ते, शप्तोसि गोब्राह्मणदेवैरेव यदि स्पृशसि मामित्याकारकैः शपथैः सहितम् मनौ (plunged as it were in my chest) पयोधरो यस्मिन् कर्मणि यथा तथा. This indicates close embrace. The last line contains the author's favourite device of a Kāku or question of appeal. As the first three lines explain the reasons why the wind is called a friend, the stanza is an instance of काव्यलिङ्ग, defined as 'हेतोर्वाक्यपदार्थत्वे काव्यलिङ्ग निगद्यते' S D X. 63. The last line is also explained as अयं मीषणमरुत् न, (किन्तु) मम वयस्य this is not terrible wind, (but is) my friend. This makes the sentence an instance of अपह्नुति. The previous explanation is, however, to be preferred, because the Kāku is favourite with Bhatta Nārāyaṇa and with it the sense becomes more emphatic कामेन स्वेच्छया चार आचरणम् freedom to indulge in, freedom of action as regards

21 Construe:—(हे) वनोरु, पदानि शनैः शनैः कुरु । अग्रे (मित्रे) परिवेषिणी गतिं विमुञ्च । छतनु, मम उरस्थलं बाहुलतोपरिवन्धनं गाढ निपीडय । (द्रुतविलम्बितम्)

In this stanza the chief point to be noted is the exact propriety of the metre (द्रुतविलम्बित) to convey the sense. As we read the lines slowly, we get the idea of some one of trembling gait being slowly led by another step by step, owing to the force of the metre alone. वनोरु is voc of वनोरु. (वनौ उरु यस्याः सा) whose thighs are solid or plump. Note that the word कुरु: m 'a thigh' coming at the end of a feminine compound becomes ऊरु when the first member of the compound is an upamāna, or a standard of comparison, e g. रम्भोरुः, according to 'ऊरुत्तरपदादौपम्ये' पा. 4 1. 61 (उपमानवाचिपूर्वपदमूरुत्तरपदं यस्याति पदिकं तस्माद्द्रुतं स्यात् । करभोरु । सि. कौ. ). This rule is also applicable to cases where the word कुरु is preceded in a compound not by a standard of comparison, but by the words सहित, शफ, लक्षण, वाम and others,

according to 'सहितशकलक्षणवामादिश्च' पा. 4 1.70 (अनौपम्यार्थं सूत्रम् । सहितोरु-  
इत्यादि). Now the case of वनोरु falls under neither of these rules. So  
the compound should really be वनोरु, which would yield the vocative  
वनोरो. But owing to the presence of the word आदि in 'सहित...वामादिश्च'  
words like पीवर, वर वन etc are considered to be covered by the latter  
rule परिवेष प्रकम्प. विद्यते अस्या सा परिवेषिनी trembling, staggering. सुतनु  
is again a grammatically difficult compound तनुः f and तनुः f are  
both words for 'a body' सुष्टु तनुः यस्या सा would yield for the voca-  
tive सुतनो. On the other hand सुष्टु तनुः यस्या सा gives सुतनूके, for the  
rule is that the affix क is added to Bahuvrihi compounds when the  
last member is a feminine noun ending in ई or ऊ, or a noun ending  
in क्, according to 'नद्युतश्च' पा. 5. 4. 153 (नद्युत्तरपदावृत्तान्तोत्तरपदाच्च बहुव्रीहि-  
कप् स्यात्). Under these circumstances we should dissolve the com-  
pound in the latter way and avoid the क by having recourse to the  
maxim 'समासन्तिविधेरनित्यत्वम्'. For the use of सुतनु vide Ś VII, 24, V  
1 10, Māl 5 26 उर स्थलम्, though strictly meaning region of the  
chest, means just उर स्थल is added practically स्वार्थे. Compare जवनस्थल  
st 23 below बाहुलने लतासदृशौ बाहू उपरिबन्धन यस्मिन् कर्मणि यथा तथा so as  
to make your (slender) creeper-like arms the upper bandage or  
legature. Bhānumatī is invited closely (नि) to embrace Duryodhana's  
chest so as to make her arms its upper bandage. How can this be  
done? In an ordinary embrace, the arms go behind the chest i. e. at  
the back. Then they cannot be referred to as उपरिबन्धन with reference  
to उर. Are we to suppose that Duryodhana asks his wife to hug  
him from behind? They now are ascending the wooden mountain  
and this supposition appears not impossible.

(Page 46) अलम्ब अवकाश येन that has found no scope. संवृतत्वात्  
गर्भगृहस्य the inner chamber being well closed. उन्मृष्ट. रेणुनिर्जर रज समूह.  
यस्मात् from which the collection of dust (which had gathered there  
owing to the wind) is wiped off. The adjective is used proleptically.  
First, the dust is to be rubbed off and then the eyes to be opened  
उत्पातभूत समीरण portentous wind उत्पात is any disturbance in nature  
(which portends evil). Note बराहमिहिर's बृहत्संहिता 46 1 'प्रकृतेरन्यत्वगुत्पात'.  
आरोहस्य सन्नमेण त्वरया नि सहम् असमर्थम् powerless owing to the hurry of  
ascent आसनार्थं कृता वेदी raised ground intended to serve as a seat.  
अनल्पमेवापकृतम् has caused you no small : e great harm indeed.

22 Construe —तनुरपि रेणु (अस्या) नेत्रयो आयतत्वात् महती बाधां विधत्ते ।  
अल्योऽपि ङट्कम्प पीनस्तनभरितम् उर क्षिप्तहारं द्रुनोति । मन्देऽपि याते पृष्ठजघनभरात् अस्याः  
वेषधु वर्षते । मृगाक्ष्या. अवयवैर्देहहस्ता वात्या (अस्या) सुचिरं खेदं करोति । (सम्भरा)



The idea in this stanza is exceedingly poetic. Bhānumatī is suffering from the effects of the hurricane rather too long (सुचिरम्) But it is nobody else's fault. Her own limbs have turned treacherous and are helping the hurricane. Though the amount of dust, which has found entrance in her eyes, is small (तनु), it causes great torment (बाधा), because the field of its activity viz. the eyes, is expansive (आयत). The dust moves all over her eyes and causes greater pain to her than would have been the case if she had been blessed with less wide eyes. Note that नेत्रयोरायतत्व is a point of beauty in women. Duryodhana is really flattering his beloved by referring to points of beauty in her person and representing them as having conspired with her enemy, the vātyā, in order to increase her pangs. Her tremor was slight. But it pains her bosom (उरः) the more because it was weighted with her plump breasts. भर संजातं अस्य तद् भरितम् । तारकादिभ्य इतच् । पीनाभ्यां पुष्टाभ्यां स्तनाभ्यां भरितम् क्षिप्तं हारं यस्मिन् कर्मणि यथा तथा This is an exceedingly realistic adverb. As her heart trembled, the necklace, rolling on her breasts, was tossed up. Note the second line is defective. It does not express the intended sense clearly. What is meant is अल्पोऽपि उत्कम्प. पीनस्तनभरितत्वात् उर क्षिप्तहारं नितरां द्रुनोति. मन्देऽपि याति though her gait is slow यातम् which is really a *p. p.* is used in the sense of a noun viz. यानम्, according to 'ननुसुक्ते भावे कः' पा 3. 3 114 ( क्लीबत्वविशिष्टे भावे कालसामान्ये कः स्यात् । जल्पितम् । शयितम् । हसितम् । सि. कौ. ) पृथुन जघनस्य नितम्बस्येत्यर्थं भरात् owing to the heaviness of her big buttocks. Note that जघन, though meaning a different part of the body, is often used as being synonymous with नितम्ब. 'पश्चाक्षितम्बं क्लीकट्या क्लीबं तु जघनं पुर.' अमर वेपथु tremor. मृग इव अक्षिणी यस्याः सा मृगाक्षी whose eyes are like a deer : s like the eyes of a deer. मृग in such cases metaphorically stands for मृगाक्षिणी. Note that अक्षिन् and सक्थिन् (a thigh), when meaning parts of the body, become अक्ष and सक्थ respectively at the end of Bahuvrīhi compounds, according to 'बहुव्रीहौ सक्थक्षणी स्वाङ्गात्' पा. 5. 4 113 ( स्वाङ्गवाचिसक्थ्यन्ताद्बहुव्रीहे. षच् स्यात् । दीर्घे सक्थिनी यस्य स दीर्घसक्थः । जलजाक्षी । स्वाङ्गात् किम् । दीर्घसक्थि शकटम् । स्थूलाक्षा वेणुयष्टिः । सि. कौ. ) The compound is also dissolved as मृगाक्षिणी इव अक्षिणी यस्याः सा मृगाक्षी. It will be noted here that the first member of the compound viz. मृगाक्षिणी loses its second member viz. अक्षिन्. Otherwise the compound would read मृगाक्षयक्षी. Such compounds are formed according to the वार्तिक 'सप्तस्युपमानपूर्वपदस्य द्व्यव्रीहिरुत्तरपदलोपश्च' on 'अनेकमन्यपदार्थे' पा. 2 2 34. This Vārtika is not found in the सि. कौ. The महाभाष्य comments on it as follows. 'सप्तमीपूर्वपदस्य उपमानपूर्वस्य च बहुव्रीहिर्वक्तव्य. उत्तरपदस्य च लोपो वक्तव्यः । ऋण्टेऽथ कालोऽस्य ऋण्टेकालः । ऋण्टुसंज्ञिक

शुक्लमस्य उग्रशुक्ल । खरशुक्ल'. दत्त हस्त यस्याः सा to which a (helping) hand is given. Note that this is a साक्षेप compound, since अवयवै is construed with दत्त alone. It may be noted that Duryodhana begins his speech by addressing Bhānumatī. Compare 'भवति'. But in the stanza he refers to her as अस्या. This is indicative of careless writing.

न आस्तीर्णम् (p p from स्तु स्तृणाति to cover) आस्तरणम् (नपुंसके भावे क्त.) आच्छादनमित्यर्थं यस्य तत् which has no covering. Or न आस्तीर्णम् अनास्तीर्णम् uncovered (with a carpet or cushion etc.).

23 Construe —(हे) करभोरु, पवनाकुलिताश्रुक्रान्तम् (अत एव) त्वद्दृष्टिहारि मम ऊरुयुग्मं लोलाश्रुकस्य (अत एव) मम लोचनबान्धवस्य तव जवनस्थलस्य चिरम् अध्यासितुं पर्याप्तमेव । (वसन्ततिलका)

करम इव ऊरु यस्या सा करभोरु तत्समुद्भौ For the change of ऊरु to ऊरु vide above pp 106-107 करम is the outer edge of the hand from the wrist to the root of the little finger ('मणिबन्धादाकनिष्ठ कस्य करमो वहि' अमर.) and the resemblance between this and the thighs lies in their softness, their fleshiness and their gracefully tapering shape. So that करभोरु means a woman of soft, fleshy and gracefully tapering thighs. करम is sometimes in this connection explained as the trunk of an elephant. See Ku 1 36 and Bhattikāvya iv 17 पवनेन आकुलिन स्वस्थानात् व्यस्य अश्रुकस्य अन्त यस्य तत् The skirt of the garment which covered his two thighs was disordered by the wind, so that they were in part exposed to view. That was why they proved so attractive to Bhānumatī's eyes (तव दृष्टिं हर्तुं शील यस्य) The same remark is applicable to the next set of adjectives viz लोलाश्रुकस्य (अत एव) मम लोचनबान्धवस्य (friend to my eyes : e pleasing them so much) मम ऊरुयुग्मं तव जवनस्थलस्य अध्यासितुं पर्याप्तमेव my two thighs are quite sufficient for your huge buttocks (जवन स्थलमिव, 'उपमित व्याघ्रादिभि सामान्याप्रयोगे' पा 2 1 56 इत्यनेन समास, महत् विस्तीर्णं वा जवनमित्यर्थं) to rest upon. The use of the infinitive अध्यासितुम् here is peculiar. Distinction must be made between the use of पर्याप्त in the sense of 'sufficient' and पर्याप्त in the sense of 'able'. In the sense of 'sufficient' पर्याप्त cannot be used with an infinitive. It must be used with a dative e. g. इह गृहे निवासाय पर्याप्तम् If we use पर्याप्त (sufficient) with an in infinitive we are sure to have one subject for the infinitive and another for the principal verb e. g. इह गृहे मे निवस्तुं पर्याप्तमस्ति, where अहम् is the subject of the infinitive निवस्तुम् and गृहं that of the verb अस्ति. This is what has happened in the present case जवनस्थलम् is the subject of अध्यासितुम् and ऊरुयुग्मम् that of अस्ति (understood after पर्याप्तमेव). And because such use of पर्याप्त (sufficient) with an infinitive is not commonly met with in literature, we call the present

occurrence peculiar. If we substitute अध्यासनाय for अध्यासितुम्, the sentence becomes all right. On the other hand पर्याप्त in the sense of 'able' always requires that the subject of the infinitive and of the verb should be the same e. g. पर्याप्तोऽहं परीक्षावृत्तरीतुम्. And this is natural. For the idea of sufficiency is passive, that of ability active. The latter suggests some other action on the part of the person of whose ability we speak, an action which he is *able* to perform. Thus, the subject of the infinitive and of the verb are the same. Such is, however, not the case with the idea of sufficiency. This distinction between पर्याप्त (sufficient) and पर्याप्त (able) appears to have been overlooked by previous exponents of the play, who find fault with Bhaṭṭa Nārāyaṇa's sentence for what appears to us an incorrect reason. It is stated that in Sanskrit the infinitive can be used only when its subject and that of the predicate are the same. This rule is hardly correct. It has apparently been deduced from 'समानकर्तृकेषु तुष्टुम्' पा. 3 3 158. But the fact that the Sūtra is applicable only to roots having the sense of 'to wish' or 'to desire' is forgotten. Apart from Kālidāsa's 'वासस्तु न द्वायेना द्रष्टु चित्रगतामपि' Ś 6 22, which is admitted to be peculiar, such instances as 'अस्ति गृहे भोक्तुमन्नम्' 'अस्ति मे विभवः प्राणिधानेन सर्वं परिज्ञातुम्' 'अवसरोऽयमात्मानं प्रकाशयितुम्,' which are considered to be regular, give the lie direct to the above rule. There are, however, two ways of making the present peculiar use of the infinitive look regular (1) तव जघनस्थलस्य जघनस्थलेनैत्यर्थः । 'वष्टी शेषे' पा. 2. 3 50 इत्यनेन तृतीयार्थे वष्टी । ममोरुयुग्मम् अध्यासितुं पर्याप्तमेव परि परिपूर्णतया आप्तमेव लब्धमेव your buttocks have already obtained my thighs (for them) to sit upon i. e. my thighs are theirs by right. You must therefore come and take your seat on them. (2) तव जघनस्थलस्य जघनस्थलमित्यर्थः । वष्टी शेषे । अध्यासितुम् अध्यासायतुम् आत्मनि उपवेशयितुं ममोरुयुग्मम् पर्याप्तं समर्थम् my thighs are able to make your buttocks take their seat on them i. e. are sufficient for them to sit upon. Note अध्यासितुम् is here taken with a causal lying force. It is अन्तर्भावितव्यर्थः (having the sense of the causal lying concealed in it). Neither of these, we feel sure, was meant by the author.

(Page 47) पटाक्षेपेण with a toss of the curtain. A rule of dramaturgy says that no character may enter on or quit the stage unless some suggestion of it is conveyed to the audience. 'नास्तुचितस्य पात्रस्य प्रवेशो निगमोऽपि वा.' When, therefore, the poet finds it impossible to convey such previous suggestion, he generally makes the character enter with a toss of the curtain. In such cases the character generally is in a state of excitement and finds it necessary to make sudden entrance.

Here the Kṛṣṇakī is evidently excited over the breaking of Duryodhana's chariot-flag (रथकेतनम्) and approaches his master to announce the ominous news. He uses the words 'ममं ममम्,' which being uttered in haste exactly after Duryodhan's 'ममोक्त्युगमम्,' naturally construed with them and produce a startling effect on the characters on the stage as well as on the audience, an effect which is further heightened by the Chamberlain's broken words भीमेन (by the dreadful; by Bhīma) and भवत. Such situations where the words of a character newly entering on the stage are so uttered as to be capable of being construed with the words of another character already on the stage so as to create a startling effect on the mind of the latter and of those near him, if any, are called पताकास्थानकः. They are very effective from the dramatic point of view and have four varieties. The present पताकास्थानक represents the third variety, as it suggests a future event viz. the breaking of Duryodhana's thighs by Bhīma. Read for definitions etc. नाट्यशास्त्र 19 20-33, सा. द. vi 45-49. Other good instances of पताकास्थानकः are supplied by the following: 'राम—किमस्या न प्रेयो यदि परमसह्यस्तु विरह ॥ 38 ॥ (प्रविश्य) प्रतीहारी—देव उपस्थित ।' U 1; 'राक्षस—अपि नाम दुरात्मा चाणक्यबटु—। (उपसृत्य) दौवारिक.—जयतु—। राक्षस—अतिसधातुं शक्यं स्यात् । दौवारिक—अमात्य ।' Mu 4. सानङ्गम् in fear, in alarm व्यामोहः infatuation.

24 Construe.—भीमेन मरुता भवत रथकेतनं ममम् । (तच्च) किङ्किणीकाण-  
बद्धाक्रन्दमिव क्षितौ पतितम् । (अनुष्टुप्)

ममम् should be taken as a predicative adjective and there should be two sentences instead of one. The construction ममं रथकेतनं पतितम् is tame किङ्किणीनां काणेन बद्धः आक्रन्द (loud cry) येन तथाधृतमिव. As the flag fell down the bells attached to it jingled. It thus appeared to give out a loud cry of grief as it were. The figure is उत्प्रेक्षा. It should be noted that J takes even मरुता to be paronomastic (1) by the wind, (2) by the son of the wind 'मरुता वायुपुत्रेण । 'आत्मा वै जायते पुत्र' इत्यभेदोपचाराद्वा तद्धितलोपाद्वा साधुतेत्यवधेयम् ।'

बलवत्समीरण—Duryodhana takes the incident, though so awfully ominous, with perfect levity. मुखरयति (मुखर करोति) prompts me to speak. This is a denominative from मुखर पुरोहित was the domestic chaplain. It was his business to perform for the king all his religious rites and to advise him in cases of difficulty. Compare the part played by Dasyanta's Purohita in Ś. v. प्रतीहारी (a door-keeper) is defined by भरत as 'सन्निविग्रहसद्गनानाकार्यसमुत्थितम् । निवेदयन्ति कार्यं या प्रतीहार्यस्तु ता स्थिता ॥' नाट्यशास्त्र 24 44 प्रतिहारः or प्रतीहारः means

both a door and a door-keeper अविद्यमानः प्रतिरथः यस्य who has no rival fighter; unrivalled warrior अमर्षिता (from अ + मृष्) unforgiving-ness; vindictiveness

25 Construe —मम आज्ञया दुःशासनेन हस्ताकृष्टविलोकेशवसनं पाञ्चाली राजचक्रपुरतः 'गौ गौ' इति व्याहृता । तस्मिन्नेव (समये) स गाण्डिवधरो पृथानन्दन नासीत् किं नु । क्षत्रियवशजस्य कृतिन यूयं तत् क्रोधास्पदं न किम् । (शाङ्ख्यविक्रीडितम्)

हस्तेन आकृष्टम् अत एव विलोकेशवसनं (केशा वसनं च समाहृतानि) यस्या सा. Being pulled by Duśśāsana's hands the hair and garment of Draupadī had become loose. गौ. गौ इति व्याहृता was addressed 'A cow, a cow' The wife is under the protection of the husband To designate her to be helpless like a cow was, therefore, a greater insult to her husband than to her own self. Arjuna was present at the time when this insult was inflicted upon Draupadī As a high-born young Kṣatriya, skilled in the use of arms (कृती), he should have resented it But he did not This shows his incapacity and indicates what his present vow is worth Such is the argument of Duryodhana But Duryodhana conveniently forgets one fact viz on that occasion Arjuna's hands were tied down by the wager of Yudhiṣṭhira and there was no other alternative left for him except to suffer all the indignities silently गौ गौ इति—There is some discrepancy in the Mahābhārata itself regarding this incident From the present stanza we gather Duśśāsana addressed these words to Draupadī in the gambling hall after he had dragged her there by her hair and garment. The Sabhā-parva does not confirm this account According to it, when after the anudyūta the Pāṇḍavas started for the forest, dressed in barks, Duśśāsana ridiculed them in unstinted language and addressed the words 'गौः गौः' to Bhīmasana and not to Draupadī Note 'एवं ब्रुवाण-मजिनेर्विवासितं दुःशासनस्त (भीमसेन) परिन्दत्यति स्म । मध्ये कुरुणा धर्मनिबद्धमार्गं गौर्गौरिति स्मरन्त्यनुक्तलज्जः ॥ 19' अ 99 Later on in the Karnaparva ch. 88 Bhīma refers to these words 'गौ गौ' as uttered by Duśśāsana, when he drinks the blood from his chest But the reference is general and there is no clue to find out whether Bhīma means these words were addressed by Duśśāsana to himself or to Draupadī. On the other hand from the words that Bhīmasana addresses to Duryodhana in the Śalyaparva, after the latter has been laid low on the battlefield, we gather that it was Duryodhana himself who uttered these words with reference to Draupadī in the assembly and that even other people had joined him in this cry. Read 'गौर्गौरिति पुरा मन्दं द्रौपदीमेकवाससम् । यत्समायां हस्तेन स्पर्शितं वा वदसि दुर्मते । तस्यावहासस्य फलमद्य त्वं समवाप्नुहि ॥ 4. येऽस्मान्पुरा मन्दत्यन्ति

मुदा गौरिति गौरिति । तान्वय प्रतिवृत्त्याम पुनर्गौरिति गौरिति ॥ 7' अ. 60. Bhatta Nārāyaṇa does well in representing the incident in the way he has done in this stanza For that is dramatically more effective. तस्मिन्नेव— We must supply सम्ये after this and consider the line as one instance more of the poet's loose writing For such indefinite use of तस्मिन् compare Kālidāsa's 'कूरस्तस्मिन्नपि न सहते सगम नौ कृतान्तः ।' Me 110, where after तस्मिन् we have to supply the word आलेख्ये or चित्रे गाण्डिवधरः is significant. As the valiant wielder of that celebrated Gāṇḍīva bow, Arjuna should not have put up with that humiliation. Another way is to supply राजचक्रे after तस्मिन् Was not Arjuna present in that assembly of kings? A third is to accept J's reading ततश्चगाण्डिवधरो and take तस्मिन्नेव=तस्मिन् दुःशासने एव even towards him Arjuna did not direct his strung bow This last explanation is extremely weak. तस्मिन् तन . धर, besides involving एकदेशी अन्वय, is bad Sanskrit यून क्षत्रियवशजस्य and कृतिन are all significant, They show how improper Arjuna's silence on that occasion was तत्=दुःशासनकर्म Note the last two lines contain the author's favourite device of Kāku, which greatly emphasises the impotency of the Pāṇḍavas and of Arjuna especially, which Duryodhana wants to prove.

(Page 51) असमाप्त ..भरस्य अस्य—The genitive is here used for the instrumental उत्सन्न uprooted That Arjuna would not be able to fulfil his vow of killing Jayadratha before the sun-set was certain. In that case Arjuna would commit suicide. Yudhisthira would then kill himself. Vide v 7 below निरावरण lit without a cover, hence that which has nothing to obstruct its play, unresisted, or, that which is unconcealed; well-known

26 Construe —धर्मात्मज यमौ च प्रति कथैव नास्ति । वृकोद्रकिरीटभुक्तोर्मध्ये एकोऽपि क विस्फुरितमण्डलचापचक्रं सिन्दुराज बलेन अभिविषायितुं समर्थ । (वसन्ततिलका)

Duryodhana here is weighing the chances of the Pāṇḍavas opposing Jayadratha on the battlefield and comes to the conclusion that none dares stand against him धर्मात्मज is Yudhisthira, being the son of Kuntī obtained through the favour of Dharma or Yama यमौ the twin-born viz Nakula and Sahadeva. कथैव नास्ति not even the talk can be entertained (with regard to these as being the possible adversaries that can quell Jayadratha) The idea is they are so weak in comparison with Sindharāja विस्फुरित मण्डलं यस्य, एतादृशं चापचक्रं (चाप. चक्रमिव) यस्य whose encircled bow shines in its orb. Note that either मण्डल or चक्र is superfluous. विस्फुरितचापचक्रम् would be better. The adjective has reference to the dexterity with which Jayadratha used his

bow in battle. Arrows were discharged with such rapidity that his bow always appeared circular in form. This is a common description in the Mahābhārata. अभिषेणयितुम् *inf.* from अभिषेणयति, which is a denominative from अभिसेना, formed in the sense of सेनया अभियाति (advances with an army against), according to पा 3 1 25. 'यस्सेनयाभिगमनमरो तदभिषेणनम्' अमरः.

युः कृतायाः प्रतिज्ञाया. मार. यस्य whose responsibility of the vow taken is heavy. Observe the sound common sense and sagacity that Bhānumatī's remark displays. But Duryodhana heeds not the voice of his good angel. *Quem deus perdere vult, prius dementat*. It may be noted that the word कृत is superfluous. युरप्रतिज्ञामार. is sufficient to express the idea intended.

27 Construe.—रेणुग्रस्तार्कभासां प्रचदलसिलतादन्तुराणां बलानां कोटय कोदण्ड-  
ज्यक्षिणाङ्घ्रे अगणितारिषुभि कङ्कुटोऽनुवतदेहे श्लिष्टाग्न्योऽन्यातपत्रै सितकमलवनभ्रान्तिहृत्पा-  
दयद्भि. मे भ्रातृभिः समरे आक्रान्ता (सत्य) दिशि दिशि सपतन्ति । (समधरा)

Duryodhana boasts of his strength in this stanza and thereby shows how absurd is the idea of Bhānumatī that the Pāṇḍavas are an object of terror to him. बलानां कोटय मे भ्रातृभिः समरे आक्रान्ता (सत्य.) दिशि दिशि सपतन्ति *crores of armies, being overpowered by my brothers in battle, fly away in every direction. So valiant are my brothers!* Why need I fear the Pāṇḍavas then? This means Duryodhana boasts of the valour of his brothers alone. There is another way of construing the stanza. मे भ्रातृभिः आक्रान्ता. अधिष्ठिता इत्यर्थ (commanded or led by my brothers) etc. In the battle in every direction advance forcibly (सपतन्ति) *crores of armies commanded by my brothers. Duryodhana is here priding himself on the possession of vast armies as well as their valiant commanders viz. his brothers. This is distinctly preferable. Lord of eleven akṣauhīnis, Duryodhana had every reason to be proud of his vast army. Additional reason is supplied for this second interpretation by Duryodhana's sentiments in st. 17 supra. The only drawback is that आक्रान्ता. in the sense of अधिष्ठिता: is unusual. आक्रान्ता. (trodden under feet), however, may metaphorically mean 'commanded'. For the commander has absolute power over his men. Is he not at their head? This is really आक्रमण metaphorically. प्रलुप्त, shut out. The huge amount of dust raised by the armies shut out the sun's light (माः) इन्तुर uneven, bristling with कङ्कुटैः कवचैः उन्मुक्ताः परित्यक्ता. देहा येषाम् Or उन्मुक्ता कङ्कुटाः यैः अहिताग्न्यादित्वात्परनिपातः, ईदृशाः देहा येषाम् They were so confident of*

their powers and defied (अगणित) their enemies so completely that they cared not to put on their armours even कङ्कुटाशुक्लदेहै means 'who have donned or put on their armours'. आशुक्ता कङ्कुटा येषु, आहिताग्न्या-दित्वात्परानिपातः ईदृशाः देहाः येषाम्, श्लिष्टानि (closely touching) च तानि अन्योन्ये-वामातपत्राणि तैः करणभूतैः Or श्लिष्टानि अन्योन्यातपत्राणि येषाम् अत एव सितकमल etc Their white umbrellas touched one another and presented the appearance, illusive of course, of a forest of white lotuses.

28 Construe:—यथा दुःशासनस्य हृदयक्षतजाम्बुपाने गदया च दुर्योधनस्य अरुमगे तेजस्विनां पाण्डवानां प्रतिज्ञा तथा समरसूक्ष्मि जयद्रथवधेऽपि (सा) ज्ञेया । (वसन्ततिलका)

पाण्डवानाम् refers to Bhīma. His two vows had so far come to nought. The same would be the fate of this vow of Arjuna. That is Duryodhana's idea. Instead of referring to Bhīma and Arjuna by name reference to them under the general epithet पाण्डवानाम् serves the purpose of showing that according to Duryodhana all of them were equally incapable. हृदयस्य क्षतजं रुधिरं तदेव अम्बु तस्य पाने Note we have एकदेशी अन्वय between दुःशासनस्य and हृदयः तेजस्विनाम् is ironical. It really means exactly its opposite by what is called विपरीतलक्षणा समरसूक्ष्मि at the head of the battle; in the forefront of the fight It may also be construed with तेजस्विनाम्. The sense then would be in the forefront of the fight the Pāndavas have no spirit. Their only spirit lies in bragging.

जेतुं शीलं यस्य स जेता, जेता एव जैत्रः (जेतृ + अण् स्वार्थे) ever victorious! मिथ्या या प्रतिज्ञा तथा (जनित) यद् वैलक्ष्यं लज्जा तेन संपादितम् brought about in shame at his vow having turned out false. अशस्त्रपुत्रम् unhallowed by weapon. Death on the battlefield while fighting was considered to be sacred for a Kṣatriya as it led to heaven.

29 Construe.—उद्धातकणितविलोलहेमघण्टः प्रालम्बद्विगुणितचामरप्रहासः नियमित-वल्गिताकुलाश-शङ्खणां क्षापितमनोरथः अयं ते रथः सज्जः. (वर्तते) । (प्रहर्षिणी)

उद्धाते, कणिताः विलोला हेमघण्टाः यस्य whose oscillating golden bells jangle at every jolt or shock. उद्धात (उद् + हृत्) an upward shock, such as is received on uneven ground; a jolt. प्रालम्बेन पुष्पदाम्ना द्विगुणितः वर्धित-चामराणां प्रहासः श्वेतकान्ति यस्य. A garland of flowers, apparently white, was hanging from the top of the chariot It was also decked with white chowries. The white refulgence of these chowries was heightened by the white lustre of the garland of flowers. नियमितं वल्गितं येषाम्, एतादृशा. अत एव आकुला अथा यस्य whose horses were chafing at their trotting being checked. The horses in their noble spirit wanted to-



run fast. But they were being driven slowly They therefore chafed at the restraint thus put on them This adjective is very realistic. शत्रूणां क्षपिताः मनोरथा. येन which puts an end to the enemies' desires ( of scoring victory over Duryodhana ). This is a paraphrase of जैत्रम् above.

### ACT III

विह्वल hideous, ugly हताना मातृषाणां मांसस्य भोजने in the course of feasting on etc The idea is while the demoness was replenishing her store, she was also filling her belly प्रतिपद्यते performs, achieves पर्याप्त यथा स्यात्तथा भर्ति कोष्ठागार यस्य the store-room of which is filled to overflowing or to the brim शब्दादि I shall call out to It is future of the 'denominative' शब्दायते from शब्द तथाविध = विह्वलतवेष प्रत्यग्रहतानाम् of those who are newly or recently killed क्षणमात्रम् only for a moment The idea is as he eats the flesh and drinks the blood, his fatigue may for the time being quickly (लघु) vanish The names रुधिरप्रिय and वसगन्वा are significant रुधिरमेव आसन्न (beverage, wine) तेन मत्ता. रणे ममरभूतौ हिण्डनेन स्खलन्ति (faltering) गात्राणि यस्या सा प्रभृतवसाया रनेहेन चिक्कणम् oily or unctuous owing to the greasiness of abundant fat कोष्णम् slightly warm अग्रमांसम् flesh about the heart बलान् *adv* awfully, exceedingly हताना नरगजानुरङ्गमण शोणितवग्नेः समुद्र तेन दुःसर्गे rendered difficult of passage owing to a sea of blood and fat of etc हिडिम्बा was the demoness whom Bhīma married after the Pāṇḍavas had escaped from the house of lac घटोत्तमश्च was their son He had been killed by Karna हस्तिन शिरःस्थले संचितम् collected in the skull of an elephant अग्रमांसमेव उपद्श (the condiment) तम् सुगृहिणीत्वम् excellent housewifery सविधानम् command, bidding हताना मातृषाणा शोणितस्य नदी तस्या दर्शनेन प्रपद्ये बुभुक्षापिपासे यस्य While closely following Bhīma, Rudhirapriya will always be able to witness a stream of blood of men killed by him Such a sight will be enough to quench his hunger and thirst अस्मामि राक्षसैः = मया राक्षसेन As Hidimbā gave this command to Rudhirapriya, he is naturally puffed up with his own importance and speaks of himself in the plural अस्मि पञ्चमिव तेन with a sharp sword प्रवेशक Interlude For definition vide Appendix A

4 Construe :—अथ (मम) पुर अयं महाप्रलयमाशुभभिनपुष्करावर्तकप्रचण्डघनगर्जितप्रतिरवानुकारी श्रवणभैरवः स्थगितरोदसीकिन्दरः अभूतपूर्व रवः समरोदधेः मुहुः कृतः (भवति) । (पृथ्वी)

Āśvatthāman hears a terrible uproar frequently (मुहुः) proceeding from the battlefield in his front (पुर पुरस्तात् ममेत्यर्थः) He wonders what it was due to (कुत कस्मात् कारणादित्यर्थः) प्रलयकालीनाश्रुते मारुताश्च, महान्तश्च (violent) ते प्रलयमारुताश्च, ते क्षुभिता (agitated) ये पुष्करावर्तका एतत्संज्ञका मेघविशेषा इत्यर्थः तेषां प्रचण्डं घन (deep) च यद् गर्जितं तस्य य प्रतिरवः प्रतिशब्द (echo) तस्य अनुकरोति इति (imitating, resembling) At the time of world-destruction (प्रलीयते जगदत्र इति प्रलयः । 'सर्वतः प्रलयः कल्पः क्षयः कल्पान्तः इत्यपि')

अमर ) violent winds blow They agitate the huge clouds that appear at that time The clouds consequently give out a deep and dreadful thunder The noise that is proceeding from the battle-field resembles the echo of such thunder The uproar is said to resemble the echo of the thunder and not the thunder itself, because the echo is generally louder than the original पुष्कर and आवर्त or आवर्तक along with सवर्त and द्रोण, are names of certain classes of clouds, whose characteristics are thus mentioned 'आवर्तं विद्धि सवर्तं पुष्करं द्रोणमम्बुदम् । आवर्तो निर्जलो मेव सवर्तस्तु बहुदक । पुष्करो दुष्करजलो द्रोण सम्यक्प्रवृत्तः ।' quoted in वाचस्पत्य These four classes of clouds are different from other clouds called पुष्करावर्तका (पुष्कर जलम् आ सवर्तं वर्तयन्ति क्षिपन्ति इत्यर्थः), which are supposed to have sprung from the wings of mountains cut by Indra and whose business it is to deluge the world at the time of its destruction and to extinguish the fire which burns it It is these Puskarāvartaka clouds that are referred to in this stanza and in st 8 below पुष्करावर्तक clouds are also sometimes referred to as पुष्कर, on the analogy of भीमसेन being called भीम Note 'शक्रेण पञ्चा यच्चिच्छन्ना पर्वताना महात्मनाम् । कामगाना प्रवृत्ताना प्रजाना शिवमिच्छता । पुष्करावर्तकास्तेन कारणेनेह कीर्तिता । नानारूपधराश्चैव महावारम्बनाश्च ते । कल्पान्तवृष्टे स्रष्टारं सवर्तमिर्नयामका । वर्षन्ति ते युगान्तेषु तृतीयास्ते प्रकीर्तिता ।' ब्रह्माण्डपुराण अ. 58 Some take the adjective महा in महाप्रलयमार्त as qualifying प्रलय This is both unnatural and incorrect Out of the three kinds of प्रलय, नैमित्तिक, प्राकृतिक and आत्यन्तिक, महाप्रलय generally means the last viz आत्यन्तिक, which is the same as मोक्ष, and which is not attended by the usual disturbances in nature श्रवणयो कर्णयो, श्रवणे आकर्णणे वा भैरव frightful to the ear or to hear स्थगितं व्याप्तं रोदस्यो व्यावायुधिव्यो कन्दर येन which has filled the hollow between heaven and earth रोदसी f heaven and earth. This word is always used in the dual पूर्वं भूतं भूतपूर्वं (सुप्तुप्तमास), न भूतपूर्वं अभूतपूर्वं, such as had never occurred before, unprecedented रव loud noise, uproar Mammata finds fault with the use of this word here to designate loud uproar on the ground that रव usually means an insignificant noise such as the croaking of frogs ('अत्र रवो मण्डूकादिषु प्रसिद्धो न तुक्तविषये सिहनादे । K P vii p 365) This defect is called प्रसिद्धिहन्तृत्व and consists in the use of a word to signify a sense which is other than the one in which the word is generally known. We cannot however agree with Mammata here, as रव, to judge from its use in literature, is not 'मण्डूकादिषु प्रसिद्ध' Numerous instances can be quoted to show that रव has been used in the sense of a loud noise

समुलङ्घ्य शिष्यप्रियताम्—This refers to the belief that in the great war Drona did not do his best out of love or fondness (प्रियता) for his pupils viz the Pāṇḍavas

5 Construe —यद् दुर्योधनपक्षपातसदृशम्, यद् अस्त्रग्रहे युक्तम्, यद्  
 एषात् लब्धसमस्तहेतिगुरुणः वीर्यस्य साप्रतम्, यच्च लोके सर्वधनुष्मतामधिपते रुष अनु-  
 म्, तत् कर्म रिपुघस्मरेण मे तातेन नियतं प्रारब्धम् । ( शार्दूलविक्रीडितम् )

दुर्योधनस्य पक्ष तस्मिन् पात तस्य सदृशम् proper for his having ranged  
 himself on the side of Duryodhana, for his espousal of Duryodhana's  
 cause अस्त्रग्रहे युक्तम् proper for the acceptance or adoption of arms (as  
 a profession) Brāhmana as he was, अस्त्रग्रह was not in Drona's proper  
 line But having once accepted arms, he was bound to acquit himself  
 adequately That was what he was probably doing at present रामात् =  
 परशुरामात् Note that this goes with लब्ध alone of the following com-  
 pound, giving rise to what is called एकदशी अन्वय हेति means a weapon or  
 a missile 'रेवरिचिश्च शस्त्रं च वह्निज्वाला च हेतय ' अमर The word is derived  
 from हि to send or discharge, or from हन् to strike or kill The fact  
 that Drona obtained his missiles from Paraśurāma rendered his  
 prowess mighty (उत्त) Note that Paraśurāma was not a regular  
 preceptor of Drona in the science of archery. Nor, it would appear,  
 had Drona intended arms to be his profession from the beginning  
 What happened was this After Drona had married and had had a  
 son, he wanted to acquire some money, naturally enough Learning  
 that Paraśurāma was giving away vast treasures to Brāhmanas, he  
 approached him, but found that he had given everything away and  
 was about to retire into a forest Paraśurāma, however, told Drona  
 that he would either give him his body, which was then his only  
 possession, or his missiles Drona chose the latter This was how he  
 obtained his missiles from Paraśurāma Vide म भा आदिपर्व अ 140  
 and 180 साप्रतम् and proper 'युक्ते द्वे साप्रत स्थाने' अमर रिपुणा घस्मर the  
 devourer of enemies i e who kills them in great number 'भक्षका  
 घस्मरोऽद्वार.' अमर घस्मर is derived from घस् 'to eat' by the addition of the  
 affix क्मरच् (मर) in the sense of showing disposition (ताच्छील्य), accord-  
 ing to 'सुधस्यद् क्मरच्' पा 3 2 160 (स्मर । घस्मर । अद्वार )

सजलजलधरस्य प्रभा मासुरेण shining or resplendent with the splendour  
 of a cloud filled with water But how can a sword be possessed of the  
 splendour of a cloud? This is inherently impossible The expression  
 figuratively (i e. by the figure निदर्शना which is defined as 'अथवद् वस्तुसम्बन्ध  
 उपमापरिकल्पक ' K. P ) means therefore that the sword was possessed of  
 a splendour similar to that of a cloud. The comparison of a sword of  
 excellent steel with a cloud for its dark colour is common Note that  
 the dissolution of this compound, 'सजलजलधरस्य प्रभा इव प्रभा सजलजलधरप्रभा  
 तया मासुरेण', offered by some is incorrect This is apparently given in

accordance with the Vārtika 'सप्तस्युपमानपूर्वपदस्य etc' which is explained before But that Vārtika is applicable to Bahuvrīhis only and therefore this dissolution would not do सुखं प्रग्रहं यस्य स सुप्रग्रहं easy to grasp कलधौतम् gold त्सरु handle 'त्सरु खड्गादिष्वसौ स्यात्' अमर. खड्गेन सशस्त्रं अग्नि, though looking tautologous, is idiomatic Aśvatthāman was fired with an intense desire to witness his father displaying his proper valour He therefore could not wait for a chariot and wanted to go to the field just with his sword समर एव महोत्सव तस्य प्रमोद तेन निर्भर filled with joy at the great festival of battle निर्भर *adv* (नितरा भर यस्मिन्) extremely weighted with, filled with, full of निर्भर as an adjective has always this sense at the end of compounds निर्भर is also an adverb It then has the sense of भृशम् or अतिमात्रम् e.g. निर्भरविकसितेऽपि कान्ते When we remember this two-fold use of निर्भर, we shall easily see that the dissolution समग्रमहोत्सवेन प्रमोदनिर्भर यस्य (who is inspired with excessive joy at the great festival of battle), which gives an awkward व्यधिकरण बहुव्रीहि is absolutely unnecessary तानविक्रमदर्शने लालस लोभुम- तस्य longing to witness (the display of) my father's valour Here also the व्यधिकरण बहुव्रीहि dissolution तानविक्रमदर्शने लालसा उत्कटेच्छा यस्य should be systematically avoided as being unnatural and unnecessary For, honoured lexicons give लालस as an adjective 'लालसो लोलायध्वयो' हेम, 'लोभुषे लोभुमो लोलो लपटो लालसोऽपि च' वैजयन्ती अनिमित्तानि evil omens. The negative particle अ has here the sense of अप्राशस्त्य or non-praiseworthiness or badness Note 'तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता । अप्राशस्त्यं विरोधश्च नञश्च षट् प्रकीर्तिता ॥' विस्मृत स्वामिकृत सत्कारं यै, तथाभूताश्च अत एव लघु चेत् येषाम् एतादृशाश्च who have forgotten the honour done to them by their master and have consequently rendered their hearts ungrateful or mean (लघु) Aśvatthāman means to say that at least for the honour that their master always paid them, they should not have taken to their heels It was only making a display of their mean or ungrateful hearts to do so अगणित कुलयशसः सदृश पराक्रमवत यै These warriors came of families that had been noted for their traditional valour To fly away (अपक्रम्) from the battle field was therefore to disregard these family traditions It should be noted that these adjectives which qualify बलानाम् and which contain Aśvatthāman's condemnation of the armies would appear to be more appropriate to the army-commanders than to the common soldiers The condemnation is directed more against the great warriors referred to in the following clause than against the rank and file कौरवसेना एव समुद्र तस्य या वेला कूल तस्या परिपालने महान्तं महीधरा- the great mountains to protect the coast-line or shore ('वेला काले च सीमायामब्धे. कूलाविकारयो । अक्लिष्टमरणे रोगे ईश्वरस्य च भोजने' मेदिनी) of the sea in

the form of the Kaurava army The idea in this compound though clear, is somewhat involved The kings as commanders were expected to preserve the morale of the army To use a metaphor, they had to see that the sea of the army kept within its proper bounds Abandoning its proper duty of fighting by the army and its running away stand for the transgression of its proper bounds (वेलानिक्म) by the sea The kings had to take care that this did not happen The metaphor is therefore extended and the kings are identified with great mountains that stand near the sea-shore and guard the coast Being thus surrounded by the mountains (kings) as it were, the sea (army) cannot transgress its proper bound The वेलोपरिपालन thus consists in the mountains guarding it against being crossed by the sea Velā impliedly stands for the morale of the army This is the idea of the compound which is an instance of परपरितरूपक But when these mountains themselves leave their places, it is no wonder if the sea transgresses the velā Divorced from the metaphor this means that when warriors like Karna fly away, it is natural the rank and file should take to their heels Aśvatthāman therefore rouses the spirit of these warriors and asks them not to commit the thoughtlessness (साहसम्) of abandoning the battle-field.

6 Construe:—यदि समरमयास्य मृत्योर्भयं नास्ति, इति (एतस्मात् कारणात्) इतः अन्यतः (अन्यत्र) प्रयातुं युक्तम् । अथ जन्तोर्मरणमवश्यमेव । किमिति यश्च मुधा मलिनं कुक्षे । (पुष्पिताया)

The stanza contains a fine idea well calculated to cheer up the drooping spirits of the flying warriors and is very easy It may, however, serve as an instance of Bhatta Nārāyaṇa's loose writing. The poet began with यदि and should really have used तर्हि in the next clause But instead he uses इति यदि and इति hardly go well together It would appear the poet changed his mind after he had reached the end of the first line इति alone would have been sufficient For it shows cause Then again the use of अपास्य (gerund from अप + अस् अस्याति to abandon) is grammatically indefensible In Sanskrit indeclinable past participles or gerunds are used to denote the prior of two actions that have the same agent, according to 'समानकर्तृकयो पूर्वकाले' पा 3 4 12 (समानकर्तृकयोर्भावार्थयो पूर्वकाले विद्यमानाद्धातो क्त्वा स्यात् । भुक्त्वा व्रजति । सि कौ ). But here we find that the two actions denoted by अपास्य and अस्ति have two different agents viz नरपतय and भयम् The use of the gerund अपास्य here, therefore, constitutes a serious blunder of syntax. It can only be removed by supplying some such word as स्थितानाम् after अपास्य

(समरमपास्य स्थितानां भवनाम्), so as to make two actions viz अपासन and स्थिति have the same agent viz नरपतय. A similar loose use of the indeclinable occurs again in v 30d. In this particular Bhatta Nārāyaṇa is in good company. For Kālidāsa also has twice used such incorrect gerund. Vide Ś 11 9 and V 11 10. Another way of defending Bhatta Nārāyaṇa is to suppose that bhayam itself is the agent of apāsya as well. This would mean leaving the battlefield in places other than it, the fear of death exists not. This is grammatically sound, but puts grammar above context. By the use of apāsya Aśvatthāman is evidently referring to the flight of the kings, whom he is addressing this stanza. The समरापासन that he intends then is नरपतिरुत्तुरु and not भयकर्तृक. So this second way of accounting for the use of the gerund must be rejected. If we at all want to justify the poet, we must do it in the way first shown above. There is another way of construing the line viz to take the first three lines as constituting a single sentence, thus समरमपास्य मृत्योर्भयं नास्तीति यदि इतोऽन्यतः प्रयातु युक्तम् (इति भवता मतिः, तर्हि) अथ (कथयामि, गच्छतु यत्र कुत्रापि) जन्तोर्मरणमवश्यमेव। It is easy to see that such construction is extremely far-fetched. For similar idea compare Shakespeare *Julius Caesar* Act II Sc 11 'Of all the wonders that I yet have heard, It seems to me most strange that men should fear, Since that death, a necessary end, Will come when it will come.'

7 Construe:—अस्त्रज्वालावलीढप्रतिबलजलधेः अन्तः और्वायमाणे सर्वधन्वी-श्वराणां गुरौ मम अस्मिन् पितरि सेनानाथे स्थिते (सति), कर्णे संभ्रमेण अलम्, कृप समरं व्रज, हार्दिक्य शङ्का मुख। चापद्वितीये ताते रणधुरं वहति (सति) भयस्य कः अवकाशः। (लघ्वरा)

So long as his father was bearing the brunt of the battle (रणधुरं) as Commander of the armies, Aśvatthāman says, there was no scope for fear. The flying warriors should therefore return to the field अस्त्राणि ज्वाला इव अस्त्रज्वाला (उपमितं व्याघ्रादिभिरित्यनेन समासः), तामि अवलीढं प्रतिबलं जलधिरिव तस्य अन्तः within the ocean-like hostile armies that are licked & swallowed (अवलीढं *p p* from अव + लिङ् लोढि) by his missiles which resemble flames और्वायमाणं *pres p* from और्वायते और्व इव आचरानि acts like Aurva, formed according to 'कर्तुं क्यद् सलोपश्च', which has been explained before. Aurva is the submarine fire which is said to devour the waters of the seas. For his account read our notes on Śākuntala III 4. Drona is like this submarine fire. He destroys the hostile armies with his missiles. The armies are therefore likened to the sea and the missiles to flames, with which the submarine fire swallows the waters.

of the sea The first line is an instance of what technically is called क्यङ्गा वादिभूता उपमा. Thus as the line is an instance of उपमा and not of रूपक the dissolution of the compound, अस्त्राणि एव ज्वाला . प्रतिबलमेव जलाधि, is incorrect धन्वम् अस्यास्तीति धन्विन्, a bow-wielder, an archer, according to 'अन इतिटनो' पा 5 2 115 Note that there are four similar-sounding words for the bow viz वनु *m*, वनुस् *n* (this is changed to 'धन्वन्' at the end of a बहुव्रीहि compound), धन्वम् *n* (this as such is rarely used in classical literature) and धन्वन् *n* (this in its masculine form means a desert or a dry soil 'धन्वा तु मरुदेशे वा क्लीब चापे स्थलेऽपि च' मेदिनी). कृप was the brother-in-law of Drona, being the brother of Drona's wife कृपा हार्दिक्य, son of हृदिक, was the same as द्रुतवर्मन्, a Yādava chief. These three men, Aśvatthāman, Kṛpa and Kṛtavarman, were responsible for the most disgraceful episode of the Mahābhārata viz. the murder of Draupadi's sons and others while they were asleep, related in the Sauptikaparva This stanza is quoted in K P as an instance of the defect called पुनरुक्तता or tautology Mammata remarks 'अत्र चतुर्थपाद-वाक्यार्थं पुनरुक्तं' and his commentators explain this as 'अत्र 'अल सन्नमेण' 'को भयस्यावकाशः' इति अभिप्रायः' This appears to us to be an instance where all commentators of Mammata have gone wrong Really there is no repetition in 'अल सन्नमेण' and 'को भयस्यावकाशः' The latter statement supplies the reason for the former and as such is quite necessary The real tautology meant by Mammata lies in 'तानि रणधुरम्', for this is a mere paraphrase of 'सेना पितरि' What Aśvatthāman was greatly surprised at was the fact that the armies should be thrown in such utter confusion (कथं नु ताताधि भवेत्), when his father was at their head And this latter idea is repeated twice in this stanza Hence the पुनरुक्तता

कुतो तात—This fearful announcement from behind the curtain just after the fourth line of the last stanza is dramatically very effective न दीर्घमनया जिह्वया represents impersonal construction and is more idiomatic and forcible than, though meaning the same as, न दीर्घा इय जिह्वा There is a subtle distinction between the two, however, which deserves to be noted In the first case the action of tearing (दीर्घ is *pp* from दृ दीर्यति दृणति to burst or break asunder) has the tongue as its agent for all practical purposes In the second the tongue is purely an object The agent must be supposed to be some one else The first expression then means that the news is so utterly impossible that the tongue of the men as they utter it, deserves of its own accord to get shattered in a thousand ways without the least stimulus from outside



8 Construes—द्वादशार्काः दहनकिरणैर्विश्वं दग्धुं न उदिता । सप्तवा मित्राः  
सप्त वाताः दिशि दिशि न वाताः । गगनतलं पुष्करावर्तकायै मेघै न छन्नम् । ( हे )  
पापा शौर्यराशेः मे पितु पापं कथं कथयत । ( मन्दाक्रान्ता )

Āśvatthāman felt sure that the death of his father on the battle-field was an utter impossibility. He was by a very long way the greatest warrior of his time and as such he could not be killed by anybody. There was only one possibility of his death viz. at the time of world-destruction, when of course everybody, no matter how great he was, must die. And as the well-known portents of world-destruction, described in the first three lines, had not then appeared, Āśvatthāman could not understand how people could dare to report his father's death ( पाप तस्य मृत्युरूपा दुर्वर्तामित्यर्थः ) The figure in the stanza is विभावना which is defined as ' विना हेतुं कार्थोत्पत्तिः ' Here the cause of Drona's death, according to Āśvatthāman, is the portents that herald pralaya. But even in the absence of this cause, people are reporting his death. Hence the figure and the wonder of Āśvatthāman. There is another way of looking at the stanza. The slaughter of Drona on the battlefield was as great a calamity as pralaya itself. It must consequently, as a matter of necessity, be heralded by portents of pralaya. But as no portents had appeared, the report of his death was absurd. In this case the figure will be निदर्शना. There is really no relation between portents and Drona's death. But by mentioning this impossible relation, the resemblance between Drona's death and pralaya is brought out. Hence the figure. From the Purāṇas we know that at the time of world-destruction twelve suns rise ( उदिन्  $p$   $p$  from उद् + इ इति ) and burn the world with their blazing rays ( दहन्ति ते दहना. तादृशाश्च ते किरणाश्च ) Forty nine ( सप्तचा सप्त मित्रा seven divided each into seven ) winds blow ( वात  $p$   $p$  from वा वानि ) in all directions and the Puṣkarāvartaka clouds overcast the sky.

परित्रायता कुमार — There should be no hesitation to translate कुमार here by ' Prince. ' For we remember Drona was King of a country called अहिच्छत्र, which represented half the kingdom of Drupada that Drona caused to be forcibly taken away from him by means of his pupils Arjuna and others. Vide Ādiparva ch 148. जामदग्न्यस्य जमदग्निपुत्रस्य परशुरामस्य अस्त्राणि एव सर्वस्व तस्य प्रतिग्रहे स्वीकरो यः प्रणयः प्रेम स अस्ति अस्य The adjective has reference to what happened between Paraśurāma and Drona, when the latter obtained the former's missiles. As we have seen, his missiles were the all-in-all ( सर्वस्वम् ) that Paraśurāma then possessed, all his wealth having been already given away.

and Drona loved (प्रणयी) 1 e chose to accept these missiles वीर विपत्तिम्—this is of course said to console Āśvatthāman The death that Drona had met was certainly not वीरपुरुषोचितम् It was a cold-blooded murder But Āśvatthāman yet does not know the facts

9 Construe — भीमप्रिय ( मत्तात् ) भीमात् गुरुगदां गुरुदक्षिणां प्राप्तवान् किम् । अन्तेवासिदयालुः ( असौ ) उज्जितनयेन जिष्णुना आसादित ( किम् ) । ( स ) गोविन्देन सुदर्शनस्य निशित धारापथं प्रापित ( भिम् ) । एभ्यः अन्यत चतुर्थत्वं गुरो आपदम् अहं न खलु शक्नु । ( शार्दूलविक्रीडितम् )

Having now come to know for certain that his father met his death on the battlefield, Āśvatthāman puts forth in this stanza three conjectures regarding the exact person who must have killed him The order in which these three men are enumerated is instructive Bhīma occurred to Āśvatthāman first A man of herculean strength, Bhīma was regarded as a personification more or less of brute force, divorced from all scruples of conscience, in whom anything was possible In a mood of bitter irony, Āśvatthāman asked whether Bhīma killed his preceptor, who loved him so much, with his terrible mace, in reward for what he had learnt from him It should be noted that this condemnation of Bhīma was not merited Bhīma had the misfortune of being always misunderstood, though as a matter of fact he was the sincerest soul alive He said exactly what he thought and did whatever he wanted to do openly A typical soldier he was In his warfare he never took any unfair advantage over his enemy, as Arjuna for example did when fighting with Bhīma and Karna Arjuna occurred to Āśvatthāman next He was no doubt capable of killing his father, but would never do so, because he had too great a regard for principles of morality (नय) to raise his weapon against his preceptor If he did so, he must have consciously thrown away all moral precepts. The third person capable of doing the deed was of course Lord Kṛṣṇa Though he had vowed not to take up weapon in his hand in this war, he probably relinquished his vow in order to favour his friend Arjuna That is what Āśvatthāman thought. अन्तेवासिन् a pupil, one who lives near (his preceptor) जिष्णु is Arjuna आसादित overpowered निशित धारापथम् the sharp range of the edge निशित really goes with धरा. This must therefore be regarded as an instance of an unjustifiable एकदेशी अन्वय The reading नियन्त्रम्, besides looking like a deliberate emendation, is unsuitable नियन्त्रम् means certainly Now what can certainty belong to in this question? Āśvatthāman is merely asking a question He is not certain about any

person being the man intended नियन्त्र has therefore no scope in this question

10 Construe — एतेऽपि महास्त्राणेः कुपितस्य तस्य धूर्जटेरिव सख्ये तुलामुपयान्ति किम् । यदा तु शोकोपरुद्धहृदयेन ( तेन ) शस्त्रं न्यस्तं तदा रिपुणा अस्य अतिघोरं विहितम् । ( वसन्ततिलका )

एते refers to Bhīma, Arjuna and Kṛṣṇa सख्ये in battle तुलामुपया to stand comparison with, to equal, to match अस्य = अस्मिन् अतिघोरम् = अति-घोरं कर्म ( विशेषणमात्रप्रयोग विशेष्यप्रतिपत्तौ ) an extremely atrocious deed The comparison in the first half of this stanza clearly establishes the superiority of Śiva, not merely over Arjuna and Bhīma but also over Kṛṣṇa How can this be squared with the author's predilection for Viṣṇu? In order to understand the force of the simile we must remember that the stanza is addressed to Aśvatthāman and is intended to exalt the greatness of Drona Aśvatthāman was a sincere devotee of Rudra In addressing him the charioteer therefore naturally refers to Dhūrjati as being superior to Kṛṣṇa The stanza thus has nothing to do with the author's creed There is also another point to be noted in this connection Though to Bhaṭṭa Nārāyaṇa Kṛṣṇa was Viṣṇu incarnate, Kṛṣṇa's divine character was not recognised by all his contemporaries. Duryodhana and his friends and especially Śiśupāla had refused to recognise Kṛṣṇa as any more than an adventurous Yādava chieftain So there is nothing wrong if god Śiva is spoken of as being superior to him It will be noticed from this stanza read in conjunction with the following speech of Aśvatthāman that अस्त्र and शस्त्र are synonyms Amara gives them as such 'आयुधं तु ग्रहणं शस्त्रमस्त्रम्' Etymologically अस्त्र means a weapon that is discharged ( from अस् अत्यति ते throw ) such as an arrow or a Śakti, and शस्त्र any weapon which kills ( from शस् शसति to kill ) शस्त्र is thus a wider term and may include astras as well Though synonyms and used in the language as such, अस्त्र and शस्त्र are distinguished from another point of view. अस्त्र is a weapon, especially an arrow, that is consecrated by uttering certain charms over it, and that, when discharged, works wonderful result e. g. पर्जन्यास्त्रं, मारुतास्त्रं शस्त्रं as distinguished from अस्त्र, represents purely a physical weapon, having no such charm

11 Construe .—सत्यवाचा पृथासूनुना 'अश्वत्थामा हतः' इति स्पष्टमुक्त्वा शेष 'गज' इति त्वैरं व्याहृतं किल । दयिततनयः असौ ( द्रोणः ) तत् श्रुत्वा तस्य राज्ञः प्रत्ययात् आजौ शस्त्राणि नयनसलिलमपि च तुर्यं मुमोच । ( मन्दाक्रान्ता )

The stanza refers to a well-known incident in the Mahābhārata occurring in Dronaparva chapters 191-193. When Drona began to fight in right earnest, the Pāṇḍavas feared that he would soon make an end of them all. Kṛṣṇa told them that it was impossible to vanquish the old Brāhmana warrior while he was fighting, but that he could be killed if he laid down his arms which he would probably do if he were to know that his son Aśvatthāman was killed. A trick was thereupon played upon him with Kṛṣṇa's sanction and encouragement. Bhīma killed an elephant, called Aśvatthāman, belonging to the Mālava king, Indravarma, and carried the news of the death of Aśvatthāman to Drona. The old warrior was perturbed, but could not readily believe the news as he was aware of his son's great valour. With a view to ascertain the truth, he approached the truthful Yudhishthira, who acting on the advice of Kṛṣṇa said loudly (स्पष्टम्) that Aśvatthāman was killed, but afterwards added inaudibly (स्वैरम्) gently, inaudibly as opposed to स्पष्टम् that it was the elephant. At this Drona, being overcome with grief, laid down his arms and took his departure for heaven by means of yogic powers. While sitting in a yogic posture for this purpose, he was beheaded by Dhr̥stadyumna. Note 'तस्य तद्वचनं श्रुत्वा कृष्णवाक्यप्रचोदितः । भावित्वाच्च महाराज वक्तुं समुपचक्रमे ॥ 53 तमन्त्यभये मग्नो जये सक्तो युधिष्ठिरः । अश्वत्थामा हत इति शब्दसुखैश्चकार ह । अव्यक्तमब्रवीद्राजन् हतं कुञ्जर इत्युत ॥ 53 'अ 191. It will be noticed that the present stanza is almost a paraphrase of the words of the Mahābhārata. सत्यवाचा is ironical. शेषे *lit* in the remaining part (of his sentence) i.e. by way of supplement to it (ऋ I hear, as it is reported आज्ञां in the battle. Some take शेषे to mean 'on the death of Drona' (शेषे वधे द्रोणस्येत्यर्थं जाते सति 'शेषं सकर्षणे चचे' मेदिनी) and स्वैर स्वच्छन्दम् wantonly. This means that when Drona was killed, Yudhishthira freely explained that the Aśvatthāman, whom he reported to Drona as having been killed, was an elephant. Such explanation is exceedingly far-fetched, besides being unnecessary and opposed to the account of the incident as we have it in the Mahābhārata.

अत्यन्तपरिद्वेनमेव कार्पण्यम् the want of dignity i.e. the undignified conduct consisting in excessive lamentation. The Sūta means it does not become a warrior of Aśvatthāman's type to cry like a child.

12 Construe —(हे) ताव, मम मृषा वधं श्रुत्वा सुतवत्सलेन त्वया शरैः सह असह्य विमुक्तम् । अहं पुनरहो भवता विनापि जीवामि । तत् क्रूरे अपि मयि तव मुखा पक्षपातः (आसीत्) । (वसन्तनिलका)

This stanza is very pathetic. Even at the false news of Aśvatthāman's death Drona gave up his life. But Aśvatthāman, though

he knows for certain that Drona is dead, continues alive. He is therefore cruel no doubt and Drona's special affection for him was not justified. Such are the thoughts of Āśvatthāman सुते वत्सल fond of or affectionate towards your son वत्सल originally meant affectionate towards a child (वत्से काम् अमिलाष यस्य, वत्स + लच्). Then the word became generalised in sense and meant fond or affectionate merely. Thus we can use मातृवत्सल, पितृवत्सल, etc. and there is no tautology in सुतवत्सल. Note 'वत्सासाध्या कामबले' पा 5 2 98 (अप्या लज् वा स्यात् यथास्तस्य कामवति बलवति चार्थे । वत्सल असल ।)

मोहमुपगत — This swoon of Āśvatthāman is dramatically useful. For while Āśvatthāman lies unconscious and the charioteer is engaged in efforts to bring him to consciousness, Kṛpa enters and has time to go through his initial speech विफल यथा तथा शस्त्राणि विभ्रति ते who carry their arms in vain. Kṛpa thus styles the kings because they could not prevent the first as well as the second केशग्रह (seizure by the hair). For the second केशग्रह read 'विकृष्य पार्ष्ण (धृष्टद्युम्न) खड्गं क्रोधात्मर्षवशं गत । दृश्यमानं सर्वभूते केशपक्षे परामृशत् ॥ 63 ॥ तस्य (द्रोणस्य) सुधर्ममालम्ब्य गतस्तत्त्वस्य देहिना । किञ्चिद्ब्रुवन् कायाद्विचकर्तासिना शिर ॥ 64' द्रोणपर्व 193 हिमवत सार यस्य, ईदृशं गुरु च चेत् यस्य whose heart possesses the strength of the Himalāya and is large लोकस्थिति the (usual) state of affairs in the world viz. that all people have to die some time नि शेषिता — The *p p* used for the future shows certainty. Kṛpa means to say that in connection with the second seizure of hair all subjects will surely be killed.

15 किल it is reported युरौ and द्विजके are significantly used. They show Yudhishthira should not have forgotten his vow of truthfulness at least towards a Brāhmaṇa, who was in addition his teacher कृप was the son of the sage शरद् शरद्दत्त is his patronymic.

16 This stanza is again very pathetic. The way of Āśvatthāman's lamentation is so realistic निकषति अनेन इति निकषण that by which one scratches one's body so as to remove the itching sensation, hence the means of removing the itch. To the brave Drona served as the means of removing their great itch for battle. If they felt inclined to fight, they could go to Drona and get defeated and thus have their itch for battle removed.

परिगतं ज्ञातं परिगन्तव्यम् ज्ञेयं येन सः who understands or realises what deserves to be understood or realised on such occasions viz. that calamities like death are irremediable and that shedding tears is of no avail.

17 तस्य सदा अविरहं करोमि I shall accomplish for him permanent immunity from separation Aśvatthāman wants to die after his father and be united with him in the other world so that they may never be separated

लोकयात्रा practice or custom in the world अनुवर्तनीया lit. are to be followed, hence are to be served, because in serving a person we have to follow him Service to our father during his life time consists in dutiful obedience to his wishes and in trying to please him by our conduct The nature of the service to be done to him when he goes into the other world is explained in the following stanza

18 Construe:—निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः तस्य उपकारे त्वं किं जीवन् शक्त, उत अन्यथा (अनुमरणेनेत्यर्थः) (शक्त) किम् । (अनुष्ठुम्)

Now that Drona has left this world it is the duty of Aśvatthāman to do him service there. The service consists in performing certain rites for him Kṛpa asks effectively whether he would be able to do this service by living after him or by following him in death न्युप्यते पितरग्राह्यस्य दीयते इति निवाप any oblation offered to the manes 'पितृदानं निवाप स्यात्' अमर निवाप एव अञ्जलि जलाञ्जलिरित्यर्थं तस्य दानेन by offering a handful of water as libation केतनम् means a religious rite (कृत्यम् or कार्यम्) It may consist in inviting Brāhmanas to a feast, or in constructing buildings such as Dharmasālās etc to commemorate the dead 'केतनं तु निमन्त्रणे । गृहे केतौ च कृत्ये च' मेदिनी श्राद्धाणि एव कर्माणि नैः by Śrāddha-performances A Śrāddha is a religious rite which consists in giving away to worthy recipients food, or other things standing therefor, in honour of the dead The Śrāddha is of many kinds, the one most familiar being the annual Śrāddha, which falls under नित्य. Note 'श्राद्धं नामादनीयस्य तत्स्थानीयस्य वा द्रव्यस्य प्रेतोद्देशेन श्रद्धया त्यागः । तच्च द्विविधं पार्वणमेकोद्दिष्टमिति । पुनश्च त्रिविधं नित्यं नैमित्तिकं काम्यं चेति ।' मिताक्षर. 'श्रद्धया दीयते यस्मान्तस्माच्छ्राद्धं निगद्यते'

कृत . विडम्बनया enough of the mockery of continuing to hold a weapon even now Aśvatthāman means to say that in spite of his bearing arms, his father was killed by the enemies on the battle-field in a defenceless condition His holding the weapon was therefore practically a mockery For he could not use it at a time when he should have used it most.

19 Construe —(भगवन् शस्त्रं) नोचितमपि परिभवभयात् (त्वं) येन गृहीतमासी, यस्य प्रभावात् तव कश्चित् विषयः न (इति) खलु न अभूत्, तेन त्वं सुत-शोकात् परित्यक्तमपि न तु भयात् । यतः अहमपि त्वां विमोक्ष्ये (अतः) भवते स्वस्ति (अस्तु) । (शिखरिणी)

न उचितं नोचितम् unfit, unsuitable This is a सुष्ठु compound Drona was a Brāhmana The weapon therefore was unsuitable for him. Yet he adopted it as his profession परिभवमयात् through fear of (receiving) insults (from other Ksatriyas as well) The reference is to the following When on the score of their former friendship Drona approached King Drupada, he refused to recognise him, but curtly sent him away This insult was too much for the Brāhmana, who thereupon sought and accepted the position of teacher of archery to the Kuru princes at Hāstinapura and ultimately humbled the pride of Drupada by having him brought before him as a captive through his pupils, Arjuna and others, and by depriving him of half his kingdom It will thus be seen that had it not been for the insult received from Drupada, Drona would probably not have taken to arms as his profession मय refers to the fear generated in Drona's mind by the insult already suffered that he might receive similar insults in future from other Ksatriyas also And in order to avoid this possibility he took to the profession of arms, according to Aśvatthāman प्रभावात्—Drona was such a great warrior that there was really nobody in the world with whom he feared to fight There was thus none who could not be the province of his weapon Two negatives make the positive more emphatic द्वौ नञौ सविशेष प्रकृतार्थं गमयत The last line is somewhat confusing Our construction given above would be found to be the best 'Since I shall also cast you off, (therefore) may bliss befall you' What Aśvatthāman meant was this As long as Drona was alive, the weapon had an excellent abode in him After Drona it naturally looked up to Aśvatthāman to give it the support his father had given it so nobly all along But Aśvatthāman intended to cast it off He therefore wished that bliss might attend the helpless weapon Nāgajibhatta, takes यत् = यत्र, तस् being added in the sense of the locative According to him the sense is यत् i.e. यत्र भवति स्वस्ति (स्यात्, तत्र) त्वामहमपि विमोक्षे I shall also cast you off to go where you may fare well In this stanza the reason why Drona laid down his arms is stated viz सुतशोक But the reason why Aśvatthāman is going to do so is not mentioned That reason evidently is पितृशोक Hence the stanza is quoted as an instance of a poetical defect called निर्हेतुत्व, which consists in making a certain statement without giving its reason, when the mention of such reason is necessary After this stanza some editions have the stage-direction 'उसृजति,' instead of 'परित्यक्तुमिच्छति' Out of these 'परित्यक्तुमिच्छति' appears to us to be the correct one. In order to understand this we must have the whole situation before us Aśvatthāman enters with his

sword drawn After stanza 12 he faints away At this time he evidently falls on the ground. His sword naturally slips off from his hand During his conversation with Kṛpa so far, he is lying on the ground. Kṛpa dissuades him from committing suicide Aśvatthāman, however, wants to go to the battlefield where he may be able to see his father, though dead He therefore rises up In doing so he sees his sword (उत्तिष्ठन् खड्गमालोक्य) and after thinking for a while (विचिन्त्य), comes to the conclusion that it is no use continuing to hold the weapon Then he addresses the weapon and announces his intention of casting it off Note in this connection that विमोक्षये is future But he has not till the end of stanza 19 taken up his weapon as yet The stage-direction उत्सृजति is therefore physically impossible, as the weapon is not in his hand How can he then cast it off? But one may ask What is the meaning of परित्यक्तुमिच्छति also under these circumstances? The answer to this is that the stage-direction means that Aśvatthāman goes through certain gesticulations, such as the folding of his hands before the sword, or their waving as a sign of farewell, which are indicative of his desire to renounce it Just at this time somebody from behind the curtain announces that an insult has been offered to the Preceptor and expresses his surprise at the indifference of all warriors towards it This announcement at once changes Aśvatthāman's mind If an insult has been offered to his father and if all warriors have apparently shown themselves to be indifferent towards it, it is surely his bounden duty to avenge it Instead, therefore, of renouncing his weapon he now grasps it slowly (शनैः शनैः खड्गं सृशन्) The propriety of शनैः शनैः is to indicate the hesitation that Aśvatthāman felt in having to change his solemnly declared intention of casting off the weapon The whole situation has been managed with great skill The announcement from behind the curtain comes in time to prevent Aśvatthāman from carrying into effect his intention of renouncing the weapon For, if he had cast off his weapon here, the future scene with Karna would have been impossible An independent reason against उत्सृजति is that it makes the following stage-direction viz शनैः सृशन् and the subsequent scene with Karna unreasonable For, if the weapon is once renounced, Aśvatthāman cannot with propriety take it up so easily He is actually prevented by an aerial voice from doing so, as we shall see towards the close of this Act. It appears to us that some one, who did not understand that Aśvatthāman's sword had slipped away from his hand as he fainted and who consequently could not see the propriety of the stage-direction 'शनैः सृशन्,' unless



the weapon had been first thrown away, changed 'परित्यक्तुमिच्छति' to 'उत्सृजति' नृशंसः a murderous man नृन् शंसति (kills) अमौ 'नृशंसो घातुक कूर पाण' अमर नृशंस also means a murderous deed, as in the following stanza

20 पलितधवले (पलिनेन धवले) is a tautologous expression पलितम् itself means whiteness due to old age such as that of hair etc 'पलित जग्मी शौक्य केशादिषु' अमर पलितधवल thus means white owing to whiteness of hair due to old age In such cases it is conventional to take पलित to mean old age alone, according to a maxim quoted before viz विशिष्ट-वाचकानां पदानां विशेष्यवाचकपदसमभिव्याहारे विशेषणमात्रपरत्वम् सर्वे सहध्वम् (किम्) illustrates the author's favourite काकु It suggests how improper it is for you all to bear this

21 आनधनुषाम् should be आनधन्वनाम् प्रायोपवेशसदृश व्रतमास्थितस्य who was observing a vow similar to prāyopavesa प्राय means abstaining from food in order to court death 'प्रायो मरणानशने (मरणार्थमनशने इत्यर्थः) मृत्यौ बाहुन्य-नृत्ययो मेदिनी' Hence प्रायेण मरणार्थमनशनेन उपवेश sitting without food with a view to court death प्रायोपवेश is sometimes resorted to with a view to obtain one's desire either from a deity or from another person Drona was not courting death. His vow was merely to forbear the use of arms come what might Now such a vow on the field of battle, where fighting was intensely raging was tantamount to courting death Hence Āśvatthāman speaks of it as प्रायोपवेशसदृश पलितोपलक्षित य मौलि (मध्यमपद्मेणीमः) तेन निरस्त काश काशपुष्प येन तस्मिन् (शिरसि) which surpassed the Kāśa flower (in whiteness) with its crown characterised by the grey of age Kāśa is a kind of grass which has white flowers पलितम् ordinarily is not an adjective The compound therefore must be solved as above It can, however, be made into an adjective as follows. पलितम् अस्ति अस्य स पलितः । अर्शआदित्वाद्ञ् शिरसि शस्त्र व्यापारितम् (p p of व्यापारयति which is the causal of पृ प्रियते with वि and आ) is again an instance of काकु It indicates the news is absolutely incredible परामृष्टम् rudely touched क्षुद्रेण आत्मा परिभाविता you allowed your soul to be insulted by the wretch or the mean fellow.

22 Construe :—शोकान्धमनसा रणशिरसि देहे परित्यक्ते (सति) श्वा काको वा द्रुपदतनयो वा शिरः परिमृशेत् । स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य रिपोश्च शिरसि अयं मम पादः एव निहितः, न करः (निहितः) । (शिखरिणी)

देहे परित्यक्ते देहरक्षणविषयकचिन्ताया मुक्तायामित्यर्थः What Āśvatthāman means in the first half of the stanza is that it was absolutely no honour for Dhṛstadyumna to cut the head of Drona in that defenceless condi-

have taken Surely, this was due to the accursed fate of Dhrtarāstra himself, sinful as he was That is what he means उन्मोचित removed, donned off कर्णे कृतापाश्रय reclining on Karna आदौ निजिता पश्चात् सान्विता नान् The idea is Dhrtarāstra expected Duryodhana would have the conquered princes brought before him and would then graciously offer them some consolation in a spirit of chivalrous sympathy for the fallen enemies With the reading निजितशात्रवान् (निजिता शात्रवा वै ), नरपतीन् would refer to kings on the side Duryodhana himself, at whom he would be graciously looking in a spirit of approbation. The reading in the text is preferable because to be surrounded by conquered hostile monarchs and then to treat them with a patronising tone surely constitutes greater glory than to be merely in the midst of warriors on one's own side अव्याहार silence वत्स यदि त्वमपि— This pathetic appeal of Gāndhārī has the desired effect. Duryodhana begins to speak and what he speaks is also pathetic.

2 पापोऽहम्—Duryodhana takes his cue from Dhrtarāstra, who has above used the same self-condemnatory epithet. अप्रतिष्ठित य अजुजाना नाश न पश्यति असौ who has seen the slaughter of his younger brothers without avenging it The compound is an instance of a defect called अविष्टुष्टविधेयाशत्व What Duryodhana really means is अजुजाना नाश मया दृष्ट स च मया न प्रतिष्ठित That he has not been able to avenge his brothers' murder heightens his accursedness व— In a spirit of self-condemnation Duryodhana considers himself to be unworthy of the spotless Bharata family, and consequently, uses व instead of न. चिर जीव—Duryodhana understands the suggestion of Gāndhārī She means Duryodhana should not care for victory now, but should somehow try to save his life by making peace with the Pāndavas.

3 Duryodhana rightly points out that the words of Gāndhārī are quite unbecoming an excellent Ksatriya woman She should rather encourage him to seek revenge than to suggest that he should save his life किमपि is used adverbially in the sense of 'unaccountably' Duryodhana could not understand how Gāndhārī should utter such unbecoming and undignified words निर्गत वत्सर्ग वात्सल्यमित्यर्थ, भावप्रधानो निर्देश, यस्या who has no parental affection. Duryodhana means to say that if Gāndhārī had had mother's affection, she would have urged him to avenge the death of her 99 sons As she did not do that, she apparently had no parental affection सुतशत—This expression, along with भ्रातृशत, is loosely used to designate the 99 brothers of Duryodhana The Kauravas, including Duryodhana, were 100 in

number When, therefore, a reference to the death of the hundred Kauravas occurs, it must be understood to mean 99 only This is careless writing no doubt but the poet seems to have adopted the expression for the sake of convenience

( Page 126 ) दूनम् introduces modification in the previous thought. The death of so many sons has plunged Gāndhārī in grief The result is she has lost her usual proud Ksatriya spirit and wants to save her only remaining son somehow. दिनम् false अयुष्कलम् not sufficient, not wide enough to cover all cases, not of universal application इदम् is used generally with reference to the lokavāda referred to by Śaṅkya Duryodhana means to say that the popular saying regarding the pot and the rope has only a limited application It is certainly not applicable to cases where the relation of उपक्रियमाण (the thing served) and उपकरण (the instrument which renders service) exists between the thing lost and the thing remaining If one pot was lost, another could be secured and the rope made useful It was, therefore, wisdom not to throw it in the well But in the present case his brothers, for whose comforts his life was pledged and who consequently were उपक्रियमाण, were dead. Where then was the necessity of preserving the उपकरण viz his own self? Duryodhana lived for his brothers When they were gone, there was no need of his continuing to live But the rope is not meant to serve a particular pot only It can, therefore, be put to use again by securing another pot. Such, however, is not the case with Duryodhana So the maxim is not pertinent It should be noted that the sentiment which Duryodhana here expresses is exceedingly noble To consider oneself dedicated to the service of one's younger brothers and to look upon one's life as purposeless when they are dead, well, this sentiment very few elder brothers are capable of entertaining and acting up to We certainly do not expect the voluptuary of the second Act to be such a great moralist

4 शोकेऽपि विराजमानौ looks contradictory. They will shine, because their son Duryodhana will have fully avenged the slaughter of their other 99 sons

वचनं कृ is a Sanskrit idiom for 'to obey, to act up to' When we remember this, there can be no ambiguity regarding the explanation of this line It then naturally follows that अपश्चिम् ( न पश्चिम यस्य which has no following, which is the last) is to be understood attributively. Gāndhārī thus means that Duryodhana should obey this last desire of

his father If Duryodhana did this, Dhrtarāstra would leave him to himself and would no longer meddle in his affairs If अपश्चिमम् is understood predicatively, the sentence is capable of yielding two interpretations (1) Make the words of your father final i.e. do not argue with him, but obey him promptly If Duryodhana argued, Dhrtarāstra would answer and hence his words would not be final (11), न पश्चिमम् अपश्चिमम् (नन्तत्युक्त्वा) not the last The idea is • If Duryodhana did not respect his father's desire he would surely die of broken heart These words would then be the last he uttered The last is the most far-fetched of these three interpretations Note here that Dhrtarāstra has not yet spoken to Duryodhana about this matter of making peace Gāndhārī's words 'पितुर्वचनम्', therefore, appear improper and have given cause for anxiety to some The truth was that all the three had gone to the battle-field for the pre-arranged purpose of seeing Duryodhana and inducing him to make peace Gāndhārī's proposal, backed up by Sañjaya's support, was as good as Dhrtarāstra's Besides in order to add weight to her words, Gāndhārī specially referred to her own words as being Dhrtarāstra's, thus intimating to Duryodhana that in what she and Sañjaya were speaking, they had his father's full support Now when Gāndhārī made this specific demand of Duryodhana in his name, Dhrtarāstra realised that he had not said a word on that topic and hastened to give his support in the following speech

5 This is rather a pitiful appeal that Dhrtarāstra makes. It is quite unbecoming an old Ksatriya monarch, one of whose legs is already in the grave दायद (दायम् अन्ति आदने वा अतो) means originally one who shares the ancestral property, a co-sharer, a coparcener; hence an enemy The word is interesting from the sociological point of view In most cases of the division of ancestral property bitterness of feelings arises over the division with the result that enmity springs up between the various claimants This is how a word which signified a near relative in the first instance came to mean an enemy. शमयत slaughtering, butchering

(Page 127) अद्यापि अस्ति—This may mean (1) I am now sufficiently advanced in age and experience and have really no need of advice from people like you, O Sañjaya I know my own interest and am quite capable of taking care of myself (11) If there was any time when advice could have been offered me with advantage, it was before hostilities were declared and war commenced Now we have gone so far ahead in the war that it is impossible to retrace our steps So you better not

give any advice at all Sañjaya, however, takes this petulant remark of Duryodhana coolly without in any way being affected thereby and proceeds with his argument विजिगीषु an ambitious monarch who is desirous of making conquests Such a one is a proper object of advice ( उपदेष्टव्यम् = उपदेश ) to the wise as long as he lives For, in his opinion there is nothing to lose, but possibly something to gain, in listening to the advice offered A विजिगीषु is thus defined 'सपन्नस्तु प्रकृतिभिर्महोत्साहः कृतश्च । जेतुमेषणशीलश्च विजिगीषुरिति स्मृत ॥' कामन्दक नीतिसार ४ ६ भवत एव प्रज्ञावत — This is sarcastic (Page 128) ईप्सितस्य युधिष्ठिरापेक्षितस्य पणस्य बन्धेन दानेनेत्यर्थ by offering him the desired terms तान् etc — This speech of Duryodhana is at once dignified, spirited and well-reasoned, without being in any way offensive The arguments of Duryodhana carry conviction. But Dhrtarāstra, blinded by affection for his son as he is sees not the force of Duryodhana's statements उदात्तगुरुष्व a man of lofty or noble spirit. अस्तुखमवसन्ति यस्य ending in misery नयवेदिन् versed in politics The adjective is used with significant irony It shows that Sañjaya should have known, versed in politics as he professed to be, that Yudhishthira was not likely to listen to his overtures of peace, because while Duryodhana was weakened by the loss of Dussāsana, Yudhishthira was as powerful as ever with all his brothers unharmed And it is well known princes do not like to make peace with their enemies who are losing ( हीयमानान् )

6 In this stanza the readings adopted in the text are the best The first line gives, in the form of a question of appeal, a proposition of general application and the second line points out how matters stand in the present case J's reading given in the foot-note conveys the same idea, but in a round-about way रिपो हीयमाना — शत्रो अपेक्षया अपकृष्यमाणा who have lost more than their enemy, who have been comparatively weakened, who are losing ground before the enemy. सद्ध्येते (try to) make peace. अहीना who have not lost Supply परान् सद्ध्येते after कथम् The idea is the Pāṇḍavas have not lost, hence they would not like to make peace If instead of अहीना, हीना were taken to be the word by dropping the अवग्रह, the sense would be 'साहुजाः पाण्डवा हीना कथम् how can the Pāṇḍavas, with their brothers living, be said to be the losing party?' It will be noticed this reading is clumsy and the sense is not directly had

(Page 129) It must be pointed out here that Duryodhana does not put forward this argument of the fundamental impossibility of arranging peace under the present circumstances, with a view to point out a real difficulty in the way, but merely to worst Sañjaya on his own ground

and thus effectively to silence his mouth But Dhrtarāstra misunderstands him If Duryodhana feared that Yudhishthira would be unwilling to come to terms, says Dhrtarāstra, he would see to it that he listened to him For, he was sure Yudhishthira would not go against his desire Note that this was a great compliment to Yudhishthira It shows what high opinion even a crooked-natured man like Dhrtarāstra had of his piety and of his reverence for the desires of elders अन्यच्च lit and another, moreover Dhrtarāstra is adducing another reason why he thinks Yudhishthira would be glad to make peace दैवापकृष्टम् dragged down by Fate, dominated by Fate, in the clutches of Fate, depending on Fate Yudhishthira thinks that everything that happens in human affairs is in the clutches of Fate Human efforts can here have but little scope Such being his belief he is not sure when Fate would turn averse to him inspite of the valour of his brothers and the superior strength of his side at present This is so especially because he is at present engaged in war and war always abounds in treacherous practices (सम्राणो बहुच्छलः) He consequently fears that any time treachery may be practised upon him and the life of one or more of his brothers be lost In that case he himself will commit suicide Such being his idea he will gladly welcome terms of peace whenever you will offer them This represents the trend of Dhrtarāstra's ideas expressed in this small sentence, which is so full of meaning We have here a variety of readings. सर्वमेवापकृतं नादुमन्यते (1) will not consent to any evil being practised on us सम्राणः is बहुच्छलः no doubt But he will sanction no च्छल on his side Thus he always stands exposed to danger (11) will not much mind even all the injuries you have done him Forgetting these, he will be ready to make peace, because war abounds in treachery सर्वदैव अपकृष्टमात्मानं मन्यते signifies the same idea as the reading adopted in the text He always considers himself to be dragged down He does not know when danger may overtake him सर्वदैवापकृष्टमात्मानं मन्यते भवद्भ्यः considers himself to be always inferior to you, because of his vow He does not know when you will practise treachery on him and bring him in danger Thus he always stands in terror of you उपपत्तिर्युक्तम् full of reason, reasonable

7 This stanza is exceedingly pathetic It is quite proper it sets all people weeping दुःशासनशोणितम् अशन यस्य who feasted upon Duśśā sana's blood The last line contains the author's favourite ककुत्तपत्निनी poor, pitiable (अनुकम्पार्हा).

8 कलितभुवना who had subjugated the worlds कन् and बल् in Sanskrit are regarded as roots to which any sense suitable to the context

may be given 'कलिवली कामधेनु इति शाद्विका' The third line shows that there is nothing to be much sorry for in the death of Dhrtarāstra's 100 + 99 sons. For they have met the death that all Kṣatriyas covet. समरेणोढा दुरम् the yoke that was borne by Sagara; his course of conduct. What particular action on the part of Sagara, Duryodhana asks his parents to imitate is not clear. It would appear he merely adduces the instance of Sagara as of one who had suffered equally or even more. Yet he did not lose heart, but proceeded calmly with his ordinary business of life. So Dhrtarāstra and Gāndhārī also should not give up courage and stoop low, but should go on performing their duty. The story of Sagara occurs in the रामायण बालकाण्ड 38 ff. Sagara had 60000 sons. While in search of their father's sacrificial horse, they went to Pātala and were burnt to ashes by the sage Kapila. विपर्यये तु but the contrary of this happening, i. e. if you gave up courage उल्लङ्घित स्यात्—Because it is unbecoming a Kṣatriya to lose heart in this way. अतिभैरव exceedingly frightful. रह परप्रतीक्षातोषाय a means of striking the enemy covertly. This base proposal coming from the old monarch makes him utterly contemptible.

9 Duryodhana's reply is spirited and reveals his well-known proud nature. He refuses to try to kill his enemies secretly, when they have killed his relatives before his eyes in open fight. The second half of the stanza is full of grim pathos and reaches the high-water mark of self-condemnation. Duryodhana argues 'I have killed your sons, who were hundred in number! How many are the enemies? They are only five. I can easily kill them! How grim and ghastly does this logic of Duryodhana appear! भवतीह्युत is grammatically inaccurate. In forming the compound भवती must be restored to its masculine form भवत्. साह्यम् (from सह) means togetherness, companionship, assistance. तैर् from इ with आ. To Gāndhārī's question, 'कस्ते साहाय्यं करिष्यति,' Duryodhana answers he does not want anybody's help except that of fate. By this he means to say that the victory of the Pāṇḍavas so far has been due to fate or chance more than to their superior strength. If only fate were now to help him, he would kill the Pāṇḍavas in no time. The reading साम्यमेतु means 'Let fate become even-handed. Up to this time fate has been partial towards the Pāṇḍavas. Let it just be impartial and Duryodhana will easily kill his enemies. What Duryodhana wants from fate is no special favour, but to hold the scales even between him and the Pāṇḍavas. This sentiment is more in keeping with Duryodhana's proud character, which refuses help even from fate. But as the line is an answer to

Gāndhārī's definite query about help, साहाय्यम् must be preferred to सान्ध्यम्, inspite of the proud and noble sentiment conveyed by the latter कदनम् slaughter

10 This stanza appears to have been uttered by some one from the Kaurava army itself, who apparently does not like the idea of Duryodhana keeping himself aloof from the field of battle. The stanza is one of the most pathetic in the whole field of Sanskrit literature. प्राजनम् a whip Śalya was much too overpowered with grief to pay attention to the guidance of horses. The animals were familiar with the road and hence were slowly drawing the chariot. If somebody asked Śalya where Karna was, the only answer he gave was copious tears. Śalya in this condition presented a truly pathetic appearance and his sight was no doubt like a dart pierced in the heart of the partisans of the Kauravas. पार्थाङ्गितै—In ancient times warriors had their arrows marked with their names. शल्ययन् (from शल्ययति a denominative from शल्य in the sense of शल्ययुक्त करोति) piercing causing acute pain.

11 शल्येन यथा=शल्येनैव like a dart. Just as a dart entering the body makes one faint, in the same way Śalya entering the Kuru camp, mounted on the vacant chariot of Karna, made all the people swoon. The idea is: When people saw Śalya's chariot entering without Karna, they knew that Karna was killed and fainted away for grief. शून्यमनोरथम्—The Kurus had now pinned all their faith on Karna. His chariot without him was like a vain desire.

13 The idea in the second half is: As long as Karna lived, there was some hope that Duryodhana might continue alive. But now that all his friends and relatives had been killed, it was impossible to expect he would live. Note the uppermost idea in the old dotard's mind is somehow to try to save his son's life.

15 This stanza amply reveals Duryodhana's fast friendship for Karna.

16 असाधु an evil deed. अतिदुःश्रवम् exceedingly painful to hear. J's reading means 'My family is sure to die on the death of Karna, who never did an evil thing, extremely painful to hear.' The adjectival clause here is अपुष्टार्थ. It does not supply the reason, as expected, why Duryodhana considers his family as sure of destruction on Karna's fall. Altogether this reading is unsuitable.

17 प्राणान् त्यजन् is idiomatic for प्राणत्यागात्. The construction of the second line looks confusing. तत्कवे (बाष्प) त्यजत. दीनस्य मे बाष्प किं वार्यते



why are the tears of me, who am weeping helplessly for him, warded off? I e, why am I not allowed to weep helplessly? अस्मत्कुलान्तकरणम् leading to the destruction of our family Because Duryodhana suggests the existence of his family depended on Karna

18 धूमौ निमग्नचक्र when the wheel (of his chariot) was sunk in the earth The reference is as follows While learning the art of archery under Paraśurāma with a view to obtain from him the knowledge of the Brahmāstra, Karna unwittingly killed the cow of a Brāhmana Reporting the deed to the Brāhmana he begged to be forgiven, because he had done it through mistake The Brāhmana was incorrigible however, said he really deserved death for that offence and cursed him to the effect that while fighting with his adversary, the earth would swallow the wheel of his chariot and that his enemy, taking advantage of his position, would cut his head off See महाभारत शान्तिपर्व 2 20-25 When the wheel was plunged in the earth, the movement of his chariot became impossible and he offered an easy target for Arjuna The charioteer particularly makes reference to this incident in order to show that Karna was caught at a disadvantage and unjustly killed

19 The idea is At the recollection of Karna, Duryodhana's mind is agitated with sorrow But on learning how he was killed in an unfair manner, his ire is roused and is getting the better of sorrow

20 मे is construed both with समानाया विपत्तौ and सशयित रण वरम्, by what is known as काकाक्षिन्याय or देहलीदीपन्याय Duryodhana means Whether I fight or do not fight and make peace, I am sure to die. Calamity in the form of death is common to both these alternatives In one case I shall be killed by the enemy, in the other I am sure to die of grief for Karna Though both the courses are attended with identical evil, I prefer to fight. For, in fighting I am not quite so sure to be killed. Perhaps I may be successful So in this alternative viz that of war there is uncertainty (सशय सजात अस्य स सशयित) with regard to the result That's why I prefer it

21 Dhrtarāstra admits that there is uncertainty (सशय) in such adventures as that of launching upon a fight But when he thinks of the dreadful Bhīma, the uncertainty becomes a hard certainty He sees no chance of success for Duryodhana against Bhīma and his heart trembles, मानशौण्ड well-known for your pride or self-respect 'शौण्डो मत्ते च विख्याते' विश्व Note how a word which originally meant 'intoxicated'

( शुण्डाया पानमग्ने भव ) ' came to mean 'famous, well-known'. A man who drinks is generally talked of in society and gains notoriety. 'Notorious' was therefore the second stage in the change of meaning of शूण्ड. Then the sinister idea about the 'well-known-ness' was dropped and the word became synonymous for 'famous, well-known'. अनिहृतौ निपुणम् not skilful in treachery, straight-forward कुलबहुलम् abounding in treacherous practices. That Dhrtarāstra should speak of his son's action as free from evil practices and that of the Pāṇḍavas as abounding therein looks like the height of impudence. But strange to say the words seem to have a dramatic significance. For, was not Duryodhana killed by the employment of a कुल? Dhrtarāstra's utterance here is thus prophetic. संग्र battle, war-fare. The author's carelessness is responsible for the use of the word in the neuter gender. To take संग्रम् as acc sing, the object of उद्देश्य is to misinterpret the author. For, the second half is quite independent of the first. It depicts by two short sentences the great contrast between Duryodhana's action and that of the Pāṇḍavas. The stanza is a good example of balanced construction based upon contrast. The first half also contains contrast, though not quite so marked.

22 तव शिष्य —This is by no means a compliment to Karna in the reader's eyes. But it must have appealed to the old man.

23 Note the author uses three different words to express the same idea, गते हते and विनिपातिते. This sounds a little like Bāna. शल्यो जेष्यति (इति) बलवती आशा वतति—The line is an instance of irony or what is called विपरीतलक्षणा. It really means that there is absolutely no hope that Śalya will conquer the Pāṇḍavas. Another way of construing the second line is to take आशा बलवती राजन् as a parenthesis and as embodying a general proposition. Man's tendency is to go on hoping against hope till the bitter end. Hope eternal springs in human heart, as a poet says. This tendency, Sañjaya is referring to, when the proposal of installing Śalya in the command of the armies is brought forward.

24 With grim pathos Duryodhana says he already has installed his own self in the command of the armies. The water used for this strange installation is supplied by his tears which are falling in ceaseless flow (अनिवारितं स्रुतं येषाम्). The idea is Duryodhana does not now much care for a Commander. The only thing he now wants to do is to fight with Arjuna and to kill him or be killed. कर्णः—His soul would secure him embrace with Karna when he would be killed by Arjuna.

( Page 140 ) अस्माकं शोकम् अपनुदति असौ who puts an end to our grief. जन refers to both Bhīma and Arjuna. There is a double meaning in this expression. If Duryodhana killed Bhīma and Arjuna, his grief for his brothers and Karna would vanish, as he would then have avenged their slaughter. If on the contrary he himself was killed, then too all his sorrow would be put an end to along with his life अवयतथम् in a disorderly manner.

26 The stanza is uttered in a spirit of jeering irony, so characteristic of Bhīma. All the epithets used are intended to sting Duryodhana to the quick. They either remind him of his past mis-deeds, or prominently bring before him his present losses.

( Page 141 ) उपक्षेप something which is thrown near; declaration वाचा व्यवस्यन्ति are operating with the tongue तनेन अम्बया च सह—This has been significantly used. Duryodhana asked his charioteer simply to announce his own presence. The Sūta, however, refers to the presence of Dhṛtarāstra and Gāndhārī purposely. If Bhīma and Arjuna had any evil intention, the charioteer felt sure, they would not try to put it into practice in the presence of the elders स्वयं विश्राव्य नामकर्मणि—The Smṛtis ( मनु 2 122, राजवल्क्य 1 26 ) lay down that in saluting the elders one should announce one's name. Bhīma emends this rule of the Smṛtikāras in order to suit his own purpose of harassing the cunning old monarch.

27 It is not clear why Arjuna should precede Bhīma. As an elder brother the right of precedence belongs to Bhīma. Perhaps, as he has recently killed Karna, Arjuna is in haste to wax eloquent over his great feat and outstrips Bhīma. To a certain extent this was natural यस्य=येन who defied the world in his pride.

28 चूर्णित pounded, pulverised क्षीबि intoxicated. It is *p p* from क्षिब् क्षीबति—क्षीब्यति to be intoxicated अञ्जति bows, pays respects. Note the difference between the announcement made by the two brothers. The one is poetical and cunningly tries to heighten the importance of the feat by representing the greatness of Karna. The other is plain, straight-forward and matter-of-fact. While the one reveals a conscious effort to produce an effect, the other has no trace of it in it. The one belongs to a clever politician, the other comes from a simple rough soldier.

( Page 142 ) सपत्न an enemy. It is irregularly formed from सपत्नी. सपत्नीवि सपत्न. Co-wives are generally at daggers drawn. Hence, the word, which signifies a co-wife comes to mean an enemy. वाचस्पत्य explains

the word as सह एकाये पतति यतते who strives after an identical object, an enemy

29 ये नृपै—The monarchs could be said to have dragged Draupadī in the assembly only metaphorically. They silently sat there and offered no protest. Bhīma considers this implied consent to the atrocious deed to be as heinous as actually doing the deed itself. क्रोधवह्नौ—This of course refers to Bhīma's anger. कुशाश्रुते शलभाश्च insignificant moths. The reading कृत in necessarily clumsy. येन=यस्मात् since अतिगुरुणि कर्मणि an exceedingly great deed. This is said ironically. The deed referred to is the same viz insult to Draupadī. It is difficult to understand the propriety of पौत्रै. No पौत्र of द्रुतराष्ट्र had made himself prominent in offering indignities to the Pāṇdavas. Bhīma apparently wants to hold Dhṛtarāstra responsible for all his kith and kin. The idea of Bhīma is. Since you, O father, allowed in your presence all those mis-deeds, it is proper you should be made acquainted with their logical consequences also.

30 Bhīma's words are too much for Duryodhana. He now grows defiant. अस्मिन् वैरातुवन्वे in this formation of hostility. Duryodhana means to say that all those kings, whom Bhīma refers to as having perpetrated the crime of dragging Draupadī, had nothing to do with that incident, which was the cause of hostility. He alone was responsible for the deed and had every right to perform it, because Draupadī was his slave, won in gambling. Bhīma, therefore, had little reason to be proud of the slaughter of those more or less innocent monarchs. His pride in fact was most improper before he conquered him viz Duryodhana. In the last line we must understand a कङ्क. Note that the use of the gerund अजित्वा is grammatically incorrect. For, the subject of अजित्वा is भीम and that of the second verb is दर्पः ( we have to supply वर्तते after दर्पः ). In order to make the use justifiable we must supply स्थितस्य after अजित्वा.

31 Construe कर्मणा (अप्रियाणि कर्तुं) शक्त न (सक्त) एष वाचा अप्रियाणि करोति. This cool remark of the politician Arjuna is more insulting and humiliating than the out-spoken defiant utterance of Bhīma.

32 विशस् to butcher, to slaughter. कटुप्रलापिन् you who talk such bitter things. Duryodhana's words in stanza 30 stung Bhīmasena, for their defiant insolence apart, they had truth in them. गुरु refers to Dhṛtarāstra. Bhīma feared that with his well-known doting fondness for Duryodhana, Dhṛtarāstra might prevent him from killing his son on the spot. Otherwise he would have done it. That Dhṛtarāstra

had not said anything which could be construed into his desire to intervene is no objection against this interpretation. For Bhīma knew well the nature of the old monarch and he also realised that even his very presence acted as a deterrent, for after all he was a guru. The reading *गुरु न कुरुत* clearly appears to be an emendation, made in order to include Gāndhārī. But this is unnecessary. The explanation of *गुरु* as Arjuna, even in the sense of a respectable man, is absurd. Apart from the initial impossibility of making the word *guru* to mean Arjuna, we know Bhīma was not a man who would have cared a button for Arjuna's intervention, if he had really meant to kill Duryodhana then and there. *मद्गदग्रेण निर्भियमानानि अत एव राणितानि अस्थीनि यस्य* Bhīma means as he would break the bones of Duryodhana's body with his mace, they would produce a crashing noise. The reading *मत्कराग्र* (my palms) is not so good. Bones could not ordinarily be shattered by strokes of palms and they would not produce a crash if dealt with in this manner. It may, however, be argued that *मत्कराग्र* has special propriety here, because Bhīma does not expect to fight a mace-fight there, but will crush Duryodhana by merely battering him with his fists.

33 शोक नयनसलिलैः परित्याजितोऽसि you were made to give vent to your sorrow by means of tears. *त्यज्*, *मुच्* and *ग्रह्* and some other roots are considered to be द्विकर्मक in the causal. Thus *दुर्योधन शोकं त्यजति* primitive, *दुर्योधन* (not *दुर्योधनेन*) शोकं त्याजयति causal, *दुर्योधन शोकं त्याज्यते* passive of causal. See R. 15.88 and 17.3. Bhīma means 'The reason why you were spared so long even when I was angry was to inflict on you the humiliation of having had to shed tears in grief like a woman and of having been made the witness of your brother's slaughter. Otherwise I could have killed you long ago.'

34 मम गदया भिन्नानि यानि वक्षसः अस्थीनि तेषां वेणिका मालिका सा एव भीम भूषणं यस्य having a frightful decoration in the form of a series of chest-bones fractured by my mace.

\*(Page 145) यद्येव नाश्र etc. This sentence is ironical. Bhīma laughs sarcastically before he utters it. It means 'I know what importance to attach to your words. No reliance can be placed in them. Another way of construing the words is. Yes, you are not to be disbelieved. My relatives will certainly see me in that condition. Then interpret *मद्गदा* etc. as *मम दुर्योधनस्य, गदया त्वद्गदया भीमगदया इत्यर्थः*, *भिन्नानि चूर्णितानि यानि वक्षोऽस्थीनि तेषां वेणिका मालिका समूह इत्यर्थः* सा एव भीम भूषणं यस्य *मद्* in the compound is to be construed with *वक्षोऽस्थीनि* and

गदा is to be understood in the sense of Bhīma's mace. The idea is Bhīma says his relatives will see him decorated with Duryodhana's bones broken by his mace. There are serious objections against this interpretation. (i) सुप्तम् cannot be construed favourably to Bhīma. The sense of 'lying asleep' or 'lying at ease' will not do. Why should Bhīma lie on the battle-field after killing his adversary? (ii) It is absurd to speak of Bhīma as being decorated with Duryodhana's bones. Bhīma will surely smear his body with Duryodhana's blood. But are we to suppose that he will have a garland of Duryodhana's bones also? It is, however, perfectly right to speak of a man decorated with *his own* bones. For they lie crushed in his own body in death. (iii) The following words of Bhīma are opposed to such interpretation. तथापि (but) introduces something which is different from the previous statement. This second interpretation of 'यद्येव etc.' must therefore be rejected. तथापि—Duryodhana has talked of killing Bhīma 'ere long (न चिरात्)'. Bhīma says, 'You may or may not succeed in this. But I tell you what is going to happen just in the near future (प्रत्यासन्नमेव)'. Bhīma is contrasting his 'प्रत्यासन्नमेव' with Duryodhana's 'न चिरात्'. If this 'प्रत्यासन्नमेव' turns out to be true, the question of Duryodhana's 'न चिरात्' does not simply rise at all.

35 दृणा पश्यताम् is a genitive absolute त्वमुख्य यस्य तादृश यद् भ्रातृणा चक्र समूह. तस्य उद्धनेन (mangling) यद् गलद् असकृद् (blood) तदेव चन्दन तेन. Note that reference to the blood of the other brothers is only metaphorical. Bhīma was going to smear his body the next day with the blood of Duryodhana alone.

आक्रान्त captured, made his own. Why Paraśurāma has been specially selected is not clear. We think the author chooses him more for rhyming with अभिराम than for any other significance. As the expression stands we may say that the fame which Paraśurāma achieved by killing his enemies in revenge for the murder of his father is specially alluded to. तापित subjugated, brought under sway.

36 आप्ता relatives. वह्निषात्-सात् is added in the sense of 'making over to,' according to 'तदधीनवचने पा 5. 4 54 (साति स्यात् कृष्वस्तिमि संपदा च योगे । राजसात् करोति । राजसात् सपद्यते । राजाधीनमित्यर्थ । सि कौ) अश्रुषि उन्मिश्रम् mixed with tears मार्गन्ताम्—मार्गं (मार्गति to search for), belonging to the first conjugation, is generally Parasmaipadīn. But its use in the Ātmanepada is not quite unusual. Note 'आत्मोत्कर्षे न मार्गेति परेषा परिनिन्द्या । स्वगुणैरेव मार्गेति विप्रकर्षं पृथग्जनात् ॥' In fact according to चन्द्रव्याकरण all roots

can take either Pada. 'चन्द्रादयस्तु मन्यन्ते सर्वस्मादुभयं पदम्' गहने in the thick mass or crowd The last line contains a fine conceit and is an excellent example of सहोक्ति This stanza is important, because it gives us an idea of the methods of ancient warfare The battle, it would appear, stopped at night and then people found out their dead relatives and burnt them and offered them obsequial water

37 युष्मान् विजेतुं शील यस्य capable of conquering you प्रौढम् prominent magnificent अनवजितश्च न्यस्तहेतिश्च तस्य who laid down his weapon, (though) unconquered हेति *m f* a weapon, a missile शिक्षावान् who has had good training प्रत्युपगमनेन by rising to receive विरागम् disaffection.

38 अभ्यभिन्नम् (अभिवाणाम् अभि) आपतित is proceeding against the enemies It was improper on the part of Aśvatthāman to utter this stanza He did not know the rule '*De mortuis nil nisi bonum*' The snub he receives from Duryodhana in the next stanza is consequently well-merited साम्यम् with indignation.

39 That Duryodhana should so bluntly refuse the somewhat patronising offer of services from Aśvatthāman even under the present circumstances testifies at once to his proud nature and his fast friendship for Karna किञ्च shows अरुचि or disapproval.

कथमद्यापि Aśvatthāman is surprised to find Duryodhana so fast in his friendship for Karna He quits him, therefore, in dissatisfaction

40 परिव्रजति reviles. This is another stanza proving once more Duryodhana's devoted constancy of friendship for Karna.

41 स्तन्यम् (स्तने भवम्) mother's milk, क्षौमम् linen garment विवर्तनम् rolling शोक refers to grief for his friend Karna, which was augmented (स्फूर्ति) by the death of his younger brothers There should be no ambiguity about it owing to the proximity of अतिप्रणयात्, which also refers to Karna विकृत वचन यस्य whose words were offensive. Both in this and the following stanza Dhṛtarāstra is appealing to the heart of Aśvatthāman and urging him on to do his best. He apparently hopes still that Aśvatthāman would be able to kill the Pāṇavas. *Āśa* is *balavati* no doubt in human breast Note that the reference to Aśvatthāman's childhood contained in this stanza is not supported by the Mahābhārata The poet invents it for the sake of dramatic effect. For, we know that when Drona went to Hāstinapura, Aśvatthāman had passed the stage of extreme childhood alluded to in the stanza.

42 यत्=यथा how. वितथेन by means or a falsehood viz. the false news of your death. तद्गृह is genitive sing 'of such a personage as

Drona ' सत्रामिकं रथम्—It is now evening and there is no propriety in ordering the military chariot to be brought. For, as we have seen the battle did not continue in the night That is why Dhrtarāstra asks Duryodhana to accompany him to Śalya's camp This intention of going to Śalya's camp is suggestive of the fact that Śalya would be the next Commander-in-Chief We may find some propriety in Duryodhana's ordering his military chariot to be brought Perhaps he wanted to go to the field of battle and have a last look at his friend Karna who was lying dead there

## ACT VI

1 The three metaphors used in the first two lines of this stanza are exceedingly appropriate and serve to indicate well the nature of warriors concerned Bhīma with his unfathomable bravery is aptly identified with the great ocean Drona with his burning heroism stands for fire Karna with his malicious and vindictive disposition is properly a serpent Symmetry would require a metaphor for Śalya also and a critic would not be wrong if he found प्रक्रमद्ग in the stanza कथमपि appears to have been specially used in the middle of the line so as to be capable of being construed with both the preceding and the following clauses It suggests the great difficulty the Pāṇḍavas found in vanquishing these two warriors. निर्वृत्त means either happy or ended 'स्वास्थ्ये नाशे च निर्वृति' वैजयन्ती The latter sense is here intended But the word is not appropriate The metaphor of the fire requires the word निर्वाणे आशीविष (आश्या विष यस्य who possesses poison in his fang) and भेगी are synonyms and mean a serpent The use of both the words proceeds from the author's carelessness. The expression is somehow justified by taking the first word as an adjective, the whole meaning a venomous serpent रमसात् through rashness स्वत्यावशेषे—This refers to the slaughter of Duryodhana which alone remains now to complete the victory of the Pāṇḍavas वाक्वा refers to Bhīma's declaration of his vow to the effect that he would kill Duryodhana that very day or would himself commit suicide, जीवित-सशयम् danger of life Yudhishthira's idea is: Perhaps Bhīma may not be able to find Duryodhana that day. He will then have to commit suicide. Yudhishthira will also follow suit in accordance with his own vow (see v 7) The other brothers are also very likely to follow them in death

(Page 150) पाञ्चल्या इति—Draupadī means to say that as the vow was taken for her sake, it was really she who had thrown them all in danger



lion. For, even a dog or a crow would, for the matter of that, have rudely touched his head then with impunity. Nor did this beheading imply any dishonour to Drona, for he had then grown perfectly indifferent to his body. As a matter of fact though Drona's body was there, he himself was away. According to the Mahābhārata the dehaparityāga was literal. For, there the account says that Drona had actually taken his soul off to heaven by means of yogic powers and Dhr̥stadyumna really cut the head of a lifeless body. The expression 'श्वा काको वा द्रुपदतनयो वा' indicates the great contempt of Aśvatthāman for Dhr̥stadyumna, who, according to him, is as mean as a dog or a crow. It must at the same time be remarked that by uttering by word of mouth this possibility of his father's श्वरुर्गुरु or कुरुर्गुरु गिर परिमर्श Aśvatthāman has become guilty of औचित्यमङ्ग रङ्गान्ति दिव्यानि च यानि अत्राणि तेषां ओष सद्गुह स एव द्रविण तस्य मडेन मत तस्य च = but निहित = निश्चयेन निश्चास्यते. The *p p.* is used for the future to show certainty. The second half of the stanza is meant to serve as a powerful contrast to the first. The first describes what Dhr̥stadyumna had done. The second indicates what Aśvatthāman would do. Dhr̥stadyumna laid his hand on the head of a person who had renounced his weapon and was defenceless. Aśvatthāman would plant his foot—he would not condescend to touch him by his hand—on the head of his enemy, who would have full liberty to use all his vaunted missiles. J's way of construing the second line is different. He construes it in such a way as to bring out an अपङ्कजति viz अयं स्फुर मत्तस्य रिपो ममैव शिरसि पाद निहित, तस्य (पितु शिरसि) कान (निहित). The idea is. In doing what he did, Dhr̥stadyumna did not lay his hand on Drona's head, but he really planted his foot on Aśvatthāman's head. This means that Dhr̥stadyumna's action was really no insult to Drona, but constituted the greatest humiliation for Aśvatthāman. This construction does not appear to us to be natural, though it possesses the advantage of not having to shift एव, as we do in our construction above. This shifting need not frighten us from accepting an otherwise excellent interpretation, for it has some times to be resorted to in construing stanzas. Besides according to J's interpretation, the adjective स्फुर..मत्तस्य has not much propriety. We may perhaps improve upon J a little by construing this adjective with मम. This will serve to heighten the gravity of the insult. I consider myself intoxicated with the wealth of my shining divine missiles. And yet the enemy planted his foot on my head by laying his rude hand on my father's. Oh, what a great insult to me. Such would be Aśvatthāman's sentiment. In any case the sentiment, according to J's con-

struction, is much too tame and not at all consistent with Aśvatthāman's anger, which is so clearly visible in the following stanza, and his conceited pride of his powers. The compound is an instance of परस्परितरूपक which we have met before.

23 निश्चयेन Aśvatthāman means to say that had it not been for the certain knowledge that Dhṛtadyumna possessed viz that Drona would not raise even his little finger whatever he did to him, he would not have dared to lay violent hands on Drona's head. करधृतयन्तु should be करधृतयन्त्वा पाण्डना पाण्डुसुतानामित्यर्थ, पाण्डुशत्रो पाण्डुसुतेषु लाक्षणिक, पाञ्चालानां च द्वपदधृष्टद्युम्नादीनां सेना एव तुल्य कार्पास (cotton) तस्य उल्लेपे (blowing or tossing up) प्रलयपवन. To the proverbially violent wind of world-destruction the blowing away of cotton is nothing. In the same way Aśvatthāman could in an instant destroy the Pāṇḍava and the Pāṇḍava forces.

अलीक प्रकृत्या जिह्व च चेत् यस्य whose mind is untruthful and naturally crooked. This compound is capable of other dissolutions also: (2) अलीकानां प्रकृतिर्यस्य तथाभूतश्चासौ जिह्व चेत् यस्य तथाभूतश्च who is naturally untruthful and whose mind is crooked (3) अलीकया प्रकृत्या जिह्व चेत् यस्य. (4) अलीकश्चासौ प्रकृत्या जिह्वचेताश्च. After addressing Yudhiṣṭhira sarcastically in the first line, Aśvatthāman refers to him in what he considers his proper character by this adjective.

24 Construe —यैः मनुजपशुभिर्निर्मर्यादैः उदायुधैः भवद्भिः इदं गुरुपातकं कृतम् अनुमते दृष्टं वा तेषां नरकरिपुणां सार्धं सभीमकिरीटिनां (भवताम्) असृङ्ममेदोमासैः अयमहं दिशां बलिं करोमि । (हरिणी)

उदायुधानि येषाम् whose weapons were ready in their hands. This is a significant adjective. It shows that as udāyudha these men ought to have endeavoured to prevent the perpetration of this atrocious deed. गुरु च तत् पातकं च the great sin. गुरौ प्रयुक्तं पातकं (sinful act perpetrated on the preceptor) is another way of dissolving the compound, though not quite so natural. नरकरिपु is Kṛṣṇa. नरक was the name of a demon, the son of Earth and King of प्राञ्जयोनिषु (Assam), whom Kṛṣṇa killed in a single combat at the request of Indra and the other gods and thus recovered from him the ear-rings of Aditi, which he had forcibly carried off and which Kṛṣṇa restored to the owner. Vide म. म. भाष्य अ. 55. From विष्णुपुराण 5.29.31 we further know that Naraka had seized the daughters of gods, Gandharvas and men and the nymphs in addition and thus collected 16100 damsels in his harem. Kṛṣṇa married them all after he had killed Naraka. Also see भागवत 10. 59.

and हरिवंश 2 63. दिशाम् is genitive used for the dative. This stanza in conjunction with the preceding prose passage furnishes another instance of the author's confused style. Āśvatthāman begins by apostrophising Yudhisthira and others. But towards the close of the passage he gives up the apostrophy and refers to them in the third person (एते पातकिन । किमेतै ). Consistency would require the continuance of the same figure in the form 'सर्व एव भवन्त पातकिन । किं भवद्भि '. Further, after giving up the apostrophy, the author again reverts to it in the second line of the stanza (भवद्भि ), but once more seems to give it up in the third line by using merely तेषाम्. If we supplied भवताम् after तेषा, the apostrophy would of course be continued. The expressions नरकरिपुणा सार्धम् and सभीमकिरीटिनाम् seem to suggest that Kṛṣṇa, Bhīma and Arjuna are not included among the people referred to in the first two lines and hence their special mention is necessary. But as a matter of fact they are. In fact अनुमतम् specially refers to Kṛṣṇa. दृष्टम् would refer to Bhīma and Arjuna as to many others. Besides भवद्भि definitely refers to all those to whom the stanza is addressed viz those who are apostrophised in the preceding prose passage. Under these circumstances the third line is superfluous. Hence the stanza is quoted by Mammata as an illustration of the poetical defect called पुनरुक्त्ता. ‡

कोविद् well versed, skilled कौति धर्मादि ( which proclaims Dharma etc. ) इति कौ वेद । को. वेदस्य विद् ज्ञाता कोविद् । अथवा कवि वेदे विदा ज्ञान येस्य स . Thus the word कोविद् originally meaning 'skilled in the Veda' became generalised in sense and came to mean 'skilled or well versed' merely.

25 रामेण यत् कृतम्—The reference is to the story of Paraśurāma, who exterminated the Kṣatriyas 21 times in revenge for the murder of his father, which was accomplished by the sons of Kārtavīrya by severing his head from his body with their arrows. Vide म. भा. शान्ति-पर्व अ 48 अरीणा रुचिरस्य आस्यार एव विघ्नस यस्मिन् एतादृशं कर्म in which a shower of enemies' blood would serve as food (to demons, goblins etc ). The idea is Āśvatthāman would profusely spill the blood of his enemies, on which goblins etc would feast विघ्नस food (from वस् to eat).

निकार humiliation, insult. अभिविच्य having installed Grammatically the agent of अभिविच्, as the sentence stands, is Kṛpa. But as a matter of fact it was not Kṛpa, but Duryodhana, on whom the installation depended. Kṛpa, however, speaks in this vein because he feels confident of his influence with Duryodhana to get Āśvatthāman installed Senāpati. अकिञ्चित्कर of not much consequence.

26 तनुल्यकक्ष = तयो तुल्या कक्षा यस्य कक्षा means the orbit of a planet. Having an orbit similar to theirs, moving in a similar orbit i. e. of equal prowess The metaphor is taken from astronomy and most people have tripped over it.

परिक्लिप्तानि अभिवेकस्य उपकरणानि येन who has made ready the necessities or materials of installation सैन्यस्य स्वयग्रहणं तस्मिन् यः प्रणयः तज्जनिता या समाश्वासना तथा by offering him the consolation of my solicitude to accept voluntarily the office of the Commander-in-Chief of his army This sentence reveals the simple straightforward nature of Aśvatthāman. When Kṛpa told him that Duryodhana was probably eager to instal him Senāpati, Aśvatthāman with his guileless nature naturally thought that it was no use waiting to be formally requested by the king to accept the office, but that he would please his master the more if he himself volunteered to accept the same It will be seen that Aśvatthāman was by no means hankering after the position of the Senāpati In fact as far as the ultimate goal viz the revenge was concerned, he considered it immaterial For Senāpati or no Senāpati he was bound to have his revenge

27 रिपु पारम् is an example of suppressed metaphor It is really equal to रिपु दुःखोदधिपारम् पार -रम् the other bank, beyond धृतौ आयुधौ एव प्लवौ याम्याम् that hold the cars in the form of the weapons प्लव usually means a small boat But a boat is not held by the hands So प्लव is somehow to be taken in the sense of an oar (प्लवने अनेन) प्लव perhaps means what in Marāṭhī is called पेटें It is a small platform-like contrivance, made of dry gourds, which people hold with their hands in order to cross a stream.

अभिप्रेतः learned Duryodhana's explanation of Drona's unaccountable conduct in abandoning his weapon on hearing the death of his son, instead of vigorously proceeding with the work of taking revenge, seems to be correct Though a great warrior, his Brāhmana's softness completely unnerved Drona and he abandoned the unnatural activity of a Kṣatriya The truth is that the Indian character from very ancient times had hardly developed the trait of subordinating private interests and private affection to public duty and national welfare. When his son was dead, Drona, overpowered by private grief, completely forgot the interests of the side he was fighting for and of the king he was serving This was the fundamental defect in his character, a defect which to a great extent continues in the Hindu society even to this day. On the same battle-field, hundreds of years after Drona, in 1761, Bhausaheb Peshwa did the same thing. When

Vishvasrao fell, he dismounted his elephant and sought his ruin. Here we had a repetition of the same deplorable neglect of higher interests in preference to private grief.

28 Construe:—एवं न चेत्, अन्यथा स अतिरथ अभयं दत्वा  
विरीटिना वध्यमानं सिन्धुराजं कथमुक्षेपेत् । (अनुष्टुप्)

Duryodhana is completely taken in by the malicious explanation of Drona's conduct given by Karna. Besides there was the fact that Drona failed to afford protection to Jayadratha from Arjuna though he had promised to do so. This fact was highly significant अतिरथ an unequalled chariot-fighter रथ विद्यते अयं स रथ (रथ + अच्), अतिक्रान्तो रथ मतिरथ 'अमिताम् योधयेद्यस्तु सप्रोक्तोऽतिरथस्तु स'

29 स्पर्श शोकेऽपि ननु रूहेषु विवृतिमिति the touch undergoes a change in the hair even in the midst of sorrow. The idea is Duryodhana is plunged in sorrow at the death of Drona. Pleasurable sensation at this time is ordinarily impossible. But the touch of Aśvatthāman's body is so like that of his father that even in sorrow it causes a thrill in his body. The change really belongs to the hair viz that they stand on end through joy, and it is caused by the touch. But the touch itself is metaphorically described, as undergoing the change. The reading 'शोकेऽपि यो महति विवृतिमादधानि' found in some editions appears to be a deliberate emendation. Note the confusion of diction. Duryodhana begins by speaking about himself in the plural and in the next line he uses the singular. This is careless writing.

द्रौणायन, द्रौणि and द्रौणायनि all signify द्रोणस्य गोत्रापत्यम् or a descendant of Drona. But the words have been used to denote द्रोणस्य अपत्यम्. The use must therefore be put down as metaphorical अल प्रक्षेप्तम्—Grammatical accuracy requires प्रक्षिप्य. The reading प्रक्षिप्य is undoubtedly a later emendation.

30 After the recent dialogue between Duryodhana and Karna, these two (29 and 30) insincere stanzas of the King make him the more contemptible. The audience in a way enjoys the scene, the simple-minded Aśvatthāman being duped by the hypocrite Duryodhana.

31 The second line is confusing. The best way of explaining it is to take पुत्रेभ्य as ablative and खुहाम् = आशाम्. Aśvatthāman means: Drona had such a valiant son as myself. Even I could not be of service to him and prevent that insult being offered. How would other fathers then entertain any hope of help etc. from their sons? The reading पुत्रेभ्य. अपुत्रिण means How will other people, who are son-

less, entertain a desire for sons? Seeing that Drona, who had a distinguished son, could not escape humiliation inspite of that son, other people would realise the futility of having sons at all and would cease entertaining desires for any. In this construction पुत्रेभ्य is dative and is governed by सृष्ट्वा, according to 'सृष्ट्वेति' पा' 1 4 36. The only drawback in this reading is that अन्ये अत्रिग suggests that द्रोण was अत्रिग, which is ridiculous. But Bhāṭṭa Nārāyaṇa probably did not care for this fine suggestion and intended the words to be thus understood. द्रोणादन्ये जना ये केचन अत्रिग वर्तन्ते ते. If 'सृष्ट्वेति' is applied to the reading in the text and पुत्रेभ्य is taken as dative, the absurdity of पुत्रिग desiring for पुत्रा will follow. For, we desire for things we do not possess. The reading अत्रिग appears to us to be an emendation made to remove this absurdity. But if the line is explained as above no absurdity follows.

सर्वेषां परिनिवृत्त्यै त्राणस्य हेतुना. The expression is significantly used. Karna means. On Drona depended the honour of all. It was therefore extremely improper on his part to give up his weapon. But, well, if he did that and suffered insult, nobody else was to blame. The compound is capable of meaning 'with the intention of saving himself from all insults'. The idea would then be in keeping with Karna's wicked malicious nature. Drona feared somebody might defeat him and thus cause him humiliation. He therefore laid down his arms at a critical moment, conveniently taking advantage of the reported death of his son. He thought that he would thus retire honourably. If in doing this he suffered insult, he had himself to thank for it.

32 पाण्डवी=पाण्डोरियम्. पाण्डवी चक्र means the army of Pāṇḍu. पाण्डु here must be taken to stand metaphorically for Pāṇḍu's sons, the Pāṇḍavas. The proper adjective in this sense from पाण्डव is पाण्डवीय.

33 अरातिशोभितम्.—The reference is to the story of Paraśurāma, who, after killing the Ksatriyas in revenge for the murder of his father, filled with their blood five pools on the Kuruksetra and with the blood thus collected performed the funeral obsequies of his father. This stanza is quoted in का. प्र as an instance of the defect called प्रतिकूलवर्णनम्. The soft letters which constitute the stanza do not adequately bring out the रौद्रस्य.

युक्तयुक्तविचारणया—This is said with reference to Kṛpā's words 'नैवोपोक्षितुं युक्तम्'. Observe the fine sportsman-like spirit displayed by Aśvatthāman. He does not care a bit to whom the command of the armies is given. He would do his duty by his side even under Karna.

34 The stanza is rightly objected to as containing a defect called विध्युक्तत्वम् or improper predication. The sense intended is अयं शयिनः प्रयत्नेन परितोष्यते. An emendation proposed is 'सुखेन शयितश्चिरादुपसिन्नोऽयं मागधै'.

अङ्गराज एवमिदम्—This speech of Aśvatthāman amounts to almost an apology for his declaration in stanza 34, which was taken by Karna to be a kind of reflection on his own valour. Aśvatthāman frankly admits that he meant no aspersion on any other warrior, but that his somewhat extravagant statement proceeded from the vehemence of his sorrow. At this stage the matter should really have ended. The following speech of Karna, with its characteristic epithet वृद्ध, is really responsible for the ensuing quarrel. It will thus be seen that it is Karna who takes the offensive and starts the quarrel and not Aśvatthāman. He is therefore responsible for all the consequences. Though simple and straight-forward, Aśvatthāman yet was fiery in his temperament. When once his ire is roused, he does not spare Karna in the least in the combat that follows. But it is worthy of note that throughout the following scene the poet depicts Karna in a very unfavourable light. On the other hand Aśvatthāman's character is deliberately exalted.

35 निर्वीर्यम्—The reference here is as follows. Disguised as a Brāhmaṇa Karna went to Parasurāma and learnt from him all his art. In course of time he was, however, found out and cursed to the effect that the Brahmāstra would not be of any service to him at the nick of time. The charge that Aśvatthāman makes against Karna in the second line is unanswerable. Why did Karna fly away from the battle-field if he was so valiant? Aśvatthāman again repeats the charge in the fourth line of st. 38.

36 The sentiment in the second line is exceedingly mean. As a great warrior Karna should have been able to appreciate valour in others. But Bhatta Nārāyaṇa deliberately depicts him to be mean, malicious, unscrupulous and utterly unsportsman-like.

37 This is an oft-quoted stanza from Bhatta Nārāyaṇa. It deserves to be well remembered by people who claim honour in society on the ground of birth alone.

38 Aśvatthāman rightly refuses to defend his father against Karna's charge of cowardice. He merely appeals to mother earth. And the appeal is most eloquent. It was only the earth which knew, by the number of the dead that fell on it, what terrible work Droṇa

performed day after day As regards the abandonment of his weapon Yudhishthira knew better

एव भीरुहम् जात —The sentence is an instance of विपरीतलक्षणा. It indicates exactly the opposite of what it expresses Karna means I am far from being a coward Your father really was cowardice incarnate You have his example before you I have therefore absolutely no doubt regarding what you would do You would not be able to do anything at all Like father like son !

39 As a Kṣatriya Karna simply cannot understand the attitude of Drona He can understand people not taking up weapon to strike at others But to remain non-violent when the opposite party is using violence and even to forego the right of self-defence, well, this highly sāttvic attitude Karna cannot understand

ब्रह्मवन्धु a contemptible Brāhmana It means a man whose only title to be called a Brāhmana is that he is related to a Brāhmana. He does not possess any Brahmarical qualities and yet calls himself a Brāhmana and thus becomes contemptible

41 The reading वेत्स्यसि is grammatically incorrect The correct form is वेदित्यसि Vāmana, who knew वेत्स्यसि, proposes to split the word into वेत्ति and असि, the latter as an indeclinable being equal to त्वम् द्रक्ष्यसि appears to be an emendation J knew it however

42 The first line is a good example of a figure of speech called पर्यायोक्तम् or indirect statement Arjuna had vowed to kill Karna. But Aśvatthāman was going to kill him now. He would thus render Arjuna false to his vow In the second line Aśvatthāman asks Karna to prepare for fight, or humbly to submit to him, if he wants to save his life Aśvatthāman was determined to kill Karna, but he would not do so, if Karna humbly submitted to him. Some explain the stanza to mean Take up the weapon or submit In either case I shall kill you We cannot understand how this meaning can be had There is no justification for thrusting 'In either case' in. Besides the Aśvatthāman that Bhāṭṭa Nārāyaṇa paints here is not so mean as to be ready to kill an enemy even when he abandons the weapon and folds his hands on his head. The truth is that even when in rage, Aśvatthāman through his natural magnanimity offers Karna an alternative to save his life

43 Karna means to say that persons of the type of Aśvatthāman thus go on bragging when they are neglected in contempt by the magnanimous



44 Aśvatthāman points out to Duryodhana the futility of the two possible motives in his trying to shield Karna. The low-born and vicious Karna cannot possibly be his friend. And Aśvatthāman himself is going to kill Arjuna. So there is no reason why Duryodhana should try to save Karna.

• व्यामोह infatuation अन्यदेव—The idea is both the great warriors should really direct their energy in quelling the enemies, who were growing more powerful every day, instead of fighting among themselves स्वबल—A quarrel among the leaders was a calamity of the very highest magnitude. That such a calamity should befall Duryodhana's army and that it should proceed from such first-class and trusted warriors as Karna and Aśvatthāman—well, this surely was quite an untoward turn of events ( वाम पन्था ). स्वबलप्रधान refers to Karna, for he was to be in command of the armies.

45 We prefer प्रियसखदलम् to प्रियसखममुम्, because it directly expresses the idea intended. Generally the latter is rejected because it violates the rule given by Apte, in Guide § 125. That rule, we think, is unwarranted. For, we find it not observed by some of the best Sanskrit writers. See for example विश्वगुणादर्श 2 23.

कुलङ्कमागतम्—This is a taunt to Aśvatthāman with reference to Drona's abandonment of arms निष्फलत्वात्—Because of Karna's cowardice and the curse of Paraśurāma. This is a return taunt from Aśvatthāman. नेपथ्ये—This announcement coming after Karna's boast in stanza 46 is dramatically very effective. मत्समुखीनम् full in front of me.

47 Read in this connection ch. 47 of कर्णपर्व and compare 'तत्राह कर्णं च सुयोधनं च कृपं च द्रौणि कृतवर्माणमेव । निहन्मि दुःशासनमथ पापं सरक्ष्यतामथ समस्तयोषा ' ॥ 19' सोढासम् ironically.

48 This stanza is very important from the point of view of Aśvatthāman's character. That he should be ready to grasp his weapon again in spite of his vow shows his magnanimity and his readiness to sacrifice his word in serving his king. In order to prevent him from doing this Bhatta Nārāyaṇa has to take the help of the gods in heaven. They warn him against breaking his plighted word. Truly does Aśvatthāman remark that the gods have partiality towards the Pāṇḍavas.

49 This mood of penitence for what he did in rage and the following self-condemnation raise the character of Aśvatthāman immensely in our eyes.

## ACT IV

मो मो — This speech behind the curtain, as can be gathered from the following words of the charioteer, is uttered by Krpa, whom Aśvatthāman had asked to go to the help of Duryodhana at the end of the last Act दोहद् a desire, then a thing desired महासम एव दोहद् the great war which you so much desired दोहद् originally means desired in general Amara gives it as a synonym for इच्छा. It then came to have a double specialised sense as well viz the desire of a pregnant woman and the desire of plants for certain things being done to them before they blossom It is a mistake to suppose that दोहद् originally means the desire of a pregnant woman The two adjectives are intended to show the contrast between the past and the present conduct of the kings and to administer to them a taunt It is they who so much desired the war and commenced it They staked their lives through partisanship of the Kauravas It was, therefore, improper for them to flee away now धवले चपलैश्च चामरै चुम्बिता कनकस्य कमण्डलव यस्मिन् तेन Golden pots of water were kept in the chariot as a mark of auspiciousness They were touched by the waving white chowries with which the chariot was decked The explanation of kamandalu as kamandalu-shaped dome or spire of the chariot has no authority वैजयन्ती banner In ancient days every great warrior had a special mark on his banner, so that by looking at it even from a distance one could easily find out to whom the chariot belonged समद् confused mass. पाण्डवपक्षः—With his body smeared with the blood of Duśśāsana, Bhīma presented an appearance so terrific that even warriors on his own side became terrified स्तोकावाशिष्ट—This refers to the slaughter of Duryodhana which Bhīma has yet to accomplish.

1 This stanza is quoted by हय्यक in his अलंकारसर्वस्व p 94 as an example of परिकर, which consists in the use of significant adjectives. For च तथा J reads मृषत which means 'brooking, tolerating'. The reading मिषत means 'looking helplessly' Both these are unnecessary in view of प्रत्यक्षम् करज that which grows on the hand, the nail.

(Page 94) मातरिश्च wind विश्रामधूमि a resting place विश्राम is a grammatically incorrect form Vide our note on the word in § 11. 6 But the form has been used broad-cast in literature There are two ways of accounting for it The one is to resort to चन्द्रव्याकरण which optionally allows vrddhi and we can thus have विश्राम The second is to derive श्राम from श्रम by the addition of स्वार्थे अण्, श्रम एव श्राम, like प्रज्ञ एव प्राज्ञः ( 'प्रज्ञादिभ्योऽण्' पा 5.4 38 ), though we have to note in this case that श्रम

is not specifically included in the प्रज्ञादिगण and प्रज्ञादि is not an आकृतिगण. After this prefix वि छनक्तु with its banner cut. It would appear Duryodhana did not care to get his banner repaired, the banner which had been broken by the violent wind in the 2nd Act

2 How Drona was not able to protect Jayadratha, though he had promised to do so, was really a mystery. We have already seen what capital Karna makes out of this (323). J apparently takes कुरुकुवि-सुखम् predicatively, which is not good. His construction would be स्रामं देव कुरुकुविबुवन मन्त्रे Fate (i.e. evil fate), which has its desire fulfilled in so far as it has enabled the enemy to carry out his difficult-to-be-accomplished vow, has not yet turned away its face from the Kuru family, but yet wants to work some more mischief. This way is both unnatural and far-fetched.

3 This stanza is very pathetic and the simile most appropriate. शाल a tree

4 Seeing that Duryodhana is not yet recovering consciousness, the charioteer fears that he is dying. If he died, Bhīmasena's vow of killing him would in a way be satisfied without his being exposed to danger, which would happen if he actually fought with Duryodhana. Note one very clever dramatic effect which is intended to be produced here. As the charioteer utters the second line of stanza 4, Duryodhana is slowly regaining consciousness. He, therefore, half catches the words 'भीमसेनस्य (= भीमसेनेन) प्रतिज्ञा दृष्टे' and naturally thinks that Duśśāsana is being killed. Consequently he breaks out into the following speech. For the stage-direction सगन्तु before मनोरथ च all printed editions read अपवार्य, which is manifestly incorrect. But this point does not seem to have struck any previous editor. साङ्गन् with emotion. अरातीना विमर्दे सचट्टेन सचरितु शील यस्य who is accustomed to move in collision with a crowd of enemies

6 This stanza is very pathetic and is typical in its sentiments. When some one dies, we repent of not having fondled him the more or treated him better. If we have done him any wrong, it begins to rankle in our heart करितोऽस्य विनयम्—It was at Duryodhana's command that Duśśāsana had been guilty of the immodesty of dragging Draupadī in the assembly and of trying to strip her naked.

7 भ्रात्रा उपहारेण by making an offering of my brother. Duryodhana means to say that in bringing him away from the field of battle, the charioteer deliberately left Duśśāsana as an offering to the ferocious Bhīma. He practically saved Duryodhana's life at the sacrifice of Duśśāsana's

8 The idea is After killing Duśśāsana, Bhīma would naturally have turned his attention to Duryodhana and in order to kill him would have dealt him blows with his mace That would have brought Duryodhana to his consciousness and a duel would have followed resulting in the death of one or the other Duryodhana wishes this had happened rather than his life been thus saved. क्षौदे with blows, or strokes, from क्षुद् to pound to dust

9 This is an expression of extreme despondency on the part of Duryodhana He wishes that death might overtake him, but he does not like to be killed by Bhīma For the second line compare 'न काङ्क्षे विजयं कृष्ण न च राज्यं सुखानि च । किं नो राज्येन गोविन्द किं भोगैर्जीवितेन वा ॥ येषामर्थे काङ्क्षितं नो राज्यं भोगा सुखानि च । त इमेऽवस्थिता युद्धे प्राणास्त्यक्त्वा धनानि च ॥' भगवद्गीता 1. 23—33

(Page 99) The reading शरप्रहार काय is absurd Sundaraka had been sent to Duryodhana directly from the battle-field He had really no time to go to a hospital and get his wounds bandaged Besides as we shall see later on, his wounds are fresh and they cause him pain How the reading शर काय came to be adopted may be thus explained The dramatic company which represented Bhatta Nārāyaṇa's Veīṣambhāra found it more convenient to make Sundaraka enter with his wounds bandaged than to bring him on the stage with fresh gaping wounds on And this was natural So the reading शर काय seems to owe its origin to the convenience of representation Such changes introduced for what is called convenience of representation (प्रयोगाची सोय) are not uncommon A question of stage-arrangement here arises What are Duryodhana and his charioteer to do during the time required by Sundaraka to go through his preliminary speech? It appears to us that in the mood of extreme despondency which has overpowered him, Duryodhana sits, apparently engrossed in his own miseries, his head characteristically reclining on his hand His charioteer stands, looking at him with great concern This arrangement would be quite natural. (Page 101) घन य सनाहं (armour) तस्य जाल (wire-gauze) तेन दुर्भेद्यं मुखं येषाम् In extradicting the darts, the pincers (कङ्कवदनम्) had to be thrust in the coat of mail Their points, made of excellent steel, were, however, not broken by the wire-gauze of the armour. (Page 102) अनुव्रियते—It appears the practice of dying after a loved relative prevailed in the poet's days. Otherwise this reference here cannot be easily understood. 'स्वादेशानाम्—This sentence is extremely pathetic and shows the working of fate That it should be necessary to search for Duryodhana was sufficiently striking For in the natural course of things his whereabouts

should be well-known Further, not to be able to know where His Majesty was even after making the search—well, this was something which nobody ever thought possible But Fate has made this possible to day Fate, therefore, deserves to be censured अथवा—Sundaraka now changes his point of view What has happened is the direct result of Duryodhana's own actions So Duryodhana himself, and not Fate, is to be blamed in the matter निर्भर्त्तिन—This sentence is a good example of an elaborate परपरितरूपरू. The principal metaphor consists in identifying the house of lac and gambling with a poisonous tree. Then the metaphors of the seed, the sprout etc are brought in. फलं परिणमति the fruit is taking effect (Page 103) घोरेया —यु वृहन्नि ते—horses; those that are yoked. (Page 104) देवस्य मणिमुकुटः—This is of course a courtly compliment to Duryodhana It means Sundaraka does not feel the pain of his wounds in His Majesty's presence Such is the miraculous effect of Duryodhana's crown The sentence shows by the by that Sundaraka was suffering pangs from his wounds. They therefore could not have been bandaged. अनिज्ञातौ सधान, शराणा घटुषि नियोजन, मोक्षश्च, तेवा शत्रु पातश्च, यस्मिन् कर्मणि यया तथा, निक्षिप्त अरिषु मुक्ता शरा एव धारिष्वर्ष धाराकृपा वृष्टि येन—This is a common description of the way in which dexterous warriors discharged arrows They did so with such rapidity that it could not be known when they took out the arrows from the quivers, placed them on the bow-strings and discharged them at their enemies The reading '० वरिसिगा (० वर्षिगा)' brings in an unnecessary possessive termination viz इन्, when its sense is well brought out by a Bahuvrihi, as shown above. मध्यमपाण्डव —This epithet is properly applicable to Arjuna भीम was not मध्यमपाण्डव, but rather मध्यमपार्थ. The application of the epithet to Bhīma must be put down as being due to the author's carelessness The use may, however, be justified by saying that only the three elder Pāṇdavas are here meant as being the more important But the justification is obviously tame. (Page 105) अन्धीकृतमुमयवलम्—Two causes contributed to produce darkness viz. the dust raised by the two armies as they met in collision and the confused mass (सघात) of herds (घटा) of elephants that lay scattered all round Elephants are dark in colour Scattered as they lay there, they spread a tinge of darkness all round. आच्छोटनम् letting off The same root has descended in the vernaculars, -छोट, सोड, छोट

he sat there managing Arjuna's horses ° It is hard to believe that this was so His two hands must have been engaged with the reins and the whip The four things mentioned are no doubt the emblems of the Lord But not that he carries them everywhere In fact he had vowed not to take up a weapon in this war (Page 107) अवधूय shaking aside This may either mean adjusting, or putting off The first sense appears preferable For it is not good to send Vrsasena to the battle bare-headed रत्नशिर्षिकम् jewelled helmet The displacement of the helmet was a bad omen and has been therefore particularly referred to By the by Sundaraka appears to be a wonderful observer जीवा bow-string दक्षिणहस्तं—The adjective is realistic शरपुच्छ the forked end of an arrow at which the feathers of herons (कङ्कुपत्रम्) are attached This constitutes the back point of the arrow and it rests on the bowstring when it is discharged शल्य the dart, the pointed steel end of an arrow. बन्ध has no propriety (Page 108) मल्ल is a crescent-shaped arrow अतिपथे कृतं प्रणयं यै This means the arrows were drawn as far as the ear before being discharged शिक्षाबलानुरूपम् worthy of his training and his strength Arjuna possessed both these Another way is to take शिक्षाबलस्य अनुरूपम् worthy of the strength : a. excellence of his training (Page 110) बाणक a bow-wielder, an archer. घनु प्रहरण यस्य. सङ्घटम् a group, a crowd, a conflict of feelings This description of Karna's feelings and actions is at once beautiful and pathetic नरेन्द्रलङ्घने the emblem of his royalty viz the white umbrella शिलीमुख an arrow परिभ्रमणमात्रं—What particular practice of ancient warfare is referred to here cannot be known. How can the volley (सपात) of arrows be warded off by moving round and round ? Perhaps by moving in a circle the Prince was able to avoid the descent of arrows on his body It must be admitted the passage is not clear J's reading मण्डलाग्रेण चरितुम् would perhaps give better sense It means that with a sword (मण्डलाग्रम्) in hand, Vrsasena began to move round and round (परिभ्रमण) In thus moving he probably was able to cut all the arrows that were discharged at him and thus to save himself. (Page 111) तातस्य अधिक्षेपे मुखरं vociferous in reviling my father मध्यमपाण्डव is here properly used for Arjuna (Page 112) शक्ति was a weapon of great power and is often referred to in ancient warfare But what the exact nature of this weapon was we cannot possibly know The dictionary meaning, spear, dart, lance, pike, does not appear to represent it correctly For, the description of the śakti, as we have it here or elsewhere, is hardly applicable to a spear, dart, etc The śakti looked charming (रमणीय), because it was studded with gems of various kinds It was at the same time dreadful (भीषण), because it was

intended for Vrsasena's destruction मोपहासम् contemptuously प्रेक्ष्य is an unwarranted use of the gerund For its subject and the subject of विगलन are different Vide above notes on III 6 This description of Karna's condition is again so beautiful and so pathetic. सिंहनाद विनादिन वृकोदरेण is rather an awkward expression. Three explanations can be offered (1) In Prakrit genders of words, especially the masculine and the neuter, are not so rigid सिंहनाद in Prakrit may thus be neuter Hence the correct Sanskrit translation of 'सिंहनादं विनादिदं अ' is 'सिंहनादो विनादितश्च,' which is easy (2) सिंहनादम् is a णमुल् formation in the sense सिंह इव नदित्वा (3) सिंहनादम् is an adverb, going with विनादितम् in the sense 'सिंहस्य इव नाद यस्मिन् कर्मणि यथा तथा' क्षुरप is an arrow shaped at its point like a horse's shoe (Page 114) अविनय एव नौः तस्याः कर्णधार the helmsman of the boat of insolence This means that Karna directed all the immodest acts of the Kauravas. This was not correct The expression is obviously used more for its alliteration than for its sense मम परोक्षम् in my absence परोक्षम् literally means beyond the range of my eyes अक्ष्णो परम् परोक्षम् Two points have here to be noted. (1) The change of आक्षि to अक्ष at the end of this compound is obtained according to the गणसूत्र 'प्रतिपरस मनुष्योऽक्ष' (2) पर+आक्षि is expected to yield पराक्षम् We, however, get the irregular form परोक्षम्. पतञ्जलि accounts for it in three ways- 'परोभाव परस्याक्षे परोक्षे लिति दृश्यताम् । उत्वं वादे. परादक्षः सिद्ध्वास्मात्प्रिपातनात्' महाभाष्य युष्माकं प्रेक्षमाणानाम् ( in spite of you who are looking on ) is an instance of a genitive absolute स्मर्तव्यशेषं करोमि reduce to memory This is a euphuism for 'kill' Arjuna gives a challenge right royal. We admire him for it (Page 115) सावहित्यम् ( अवहित्या आकार गोपनेन सहित यथा स्यात् तथा 'अवहित्याकारगोपनम्' हैम ) so as to conceal his feelings. Arjuna's open challenge to kill Vrsasena in the presence of all the warriors roused Duryodhana's anxious feelings But he tried to conceal them प्रतिबिद्धभीमसेन etc—This shows Arjuna's chivalry. Arjuna showed himself at his very best at this time. He wanted to have his vengeance on Karna for his complicity in the murder of Abhimanyu His ire had been pitched high The whole world trembled at his fury (vide below v. 5) पत्रिभि with arrows (Page 116) अतिक्रान्त had ceased Arjuna with his skill knew that a certain arrow had done its work He, therefore, stopped his discharge to enable people to realise what had happened प्रेक्षे is historical present, equal to प्रेक्षे पर्यस्तम् stretched.

10 पर्याप्तनेत्रम् having wide or large eyes This is considered a sign of beauty, especially in women J takes पर्याप्त नेत्र यत्र where : e. at

the sight of which the eye is gratified अविगोक्षितचन्द्र इव कान्तम् lovely ( delightful like the newly-arisen moon उद्दिद्यमानेन नवयौवनेन रम्या शोभा यत्नत् whose charm was rendered attractive by fresh youth sprouting forth Already beautiful by nature, the face of Vrsasena was rendered still more so by his fresh youth प्राणापहारे ( at the passing away of life परिवर्तिता दृष्टि यस्य This is capable of being explained in three ways (i) The eyes were turned up at the time of death This lent to the face hideous appearance (ii) At the time of death the eyes were turned helplessly toward Karna (iii) दृष्टि = दर्शनम् The whole appearance of the face had changed and become ghastly in death The stanza is extremely pathetic

पुण्यवन्तो हि—Pathos reaches its climax in this sentence and the following stanza The sentence looks like a paradox and is on that very account so impressive and so eloquent Duryodhana meant His affliction was so intense that he really was incapable of feeling any grief He had, indeed, passed that stage Meritorious, certainly, were those who were capable of feeling grief For that meant their affliction had not passed the limit of human endurance As for people like him, their hearts were so deadened that they were no longer susceptible of any grief or pain For they were actually being burnt with the fire of humiliation.

(Page 118) अनवेक्षिता. परेषा प्रहरणाना अभियोगा येन who cared not for the strokes of others' weapons. अन्तरित was screened and thus kept out of the range of Karna's fury. (Page 119) परिवर्तित. रथ the chariot was changed परिवर्तित must be understood to be आदिकर्मणि क्त in the sense 'the chariot was arranged to be changed' For, रथपरिवर्तन cannot precede रथावतरण, as stated here As the horses of Karna's chariot were killed and its pole ( कुचर ) broken, Śalya gave instructions for changing the chariot In the meanwhile he induced Karna to get down and offered him consolation in diverse ways शीर्षे स्थान यस्य तस्मात् from his turban यथा, as it stands at the beginning of the letter but not forming part of it, looks absurd It probably formed part originally of the stage direction ( वाचयति यथा ), or came after विज्ञापयति एतत् आलिङ्गनम् अन्तः अन्यमित्यर्थः यस्मिन् कर्मणि यथा तथा for this the last time. The compound is peculiar

12 कृती well versed. यत् since Karna's message amounts to the same Since I have failed so miserably to fulfil the fond expectations you formed of me, I have no other alternative left open to me except to ask you to find a remedy for all your griefs by the unaided prowess of your own arms, or by merely shedding tears. The message breathes



of their life ननु मया—Yudhisthira points out it is really he who is at the bottom of the whole mischief For, if he had not indulged in gambling, no calamity would have befallen them अपर्युविताम् (अ+परि-+उविता p p from वृत्) not standing overnight, not standing over till the next day, which must not be left unfulfilled overnight, but must be accomplished on that very day The reading प्रणटस्य is evidently a scribe's error for प्रनटस्य, for Pāṇini's rule viii 4 36 forbids the change of न to ण in the case of नट् उपलभ्य is to be construed with प्रनटस्य Duryodhana disappeared on learning such a vow of Bhīma

(Page 151) पटुना पटहरणेन व्यक्ता घोषणा येषाम् who make their proclamation (of duty) to the loud beat of drum It is difficult to understand the propriety of this adjective What was the necessity of proclaiming by the beat of drum that these ministers were appointed for searching Duryodhana out? This procedure would probably have proved a hindrance instead of a help in the performance of their task? समन्त-पञ्चरत्नम् (समन्तात् पञ्चरत्नं निहतक्षत्रियरुधिग्दपञ्चरत्नं यस्य) is the same as the celebrated Kurukṣetra and is so called because round about it Paraśurāma had filled five pools with the blood of the Kṣatriyas in olden days

2 दासः fishermen कनेषु in forests क्षुण्णानां (p p from क्षुब्ध क्षुण्णानि to trample upon) वीरुधा लतानां निचयेषु समुहेषु पण्डित्य येषाम् who are familiar with (the appearance of) clusters of creepers (when they are) trampled upon स्वप-पदविदः able to distinguish between their own and others' foot-prints रन्ध्रेषु अभिज्ञा acquainted with caves सिद्धानां व्यञ्जनं येषाम् who put on the badge of ascetics Note 'तथैवमस्तुरन्ध्रेषु शास्त्रविज्ञानहतुना । तपस्विभ्यञ्जनेपते स्वचरैः सह भवसेत् ॥' हितोपदेश 3 35, also कामन्दक 13 27 प्रतिमुनिनिलयम् (मुनिनिलये मुनिनिलय इति) is an अव्ययीभाव compound

3 शङ्कितम् (suspiciously) is used adverbially मदिराविधेया slaves of wine under the complete influence of wine To complete the sense of the second half supply ते प्रदेशा ज्ञेया The directions for finding out the whereabouts of Duryodhana contained in this and the preceding stanza are very appropriate They reveal the author's close observation of the world in general and of human nature in particular

(Page 152) पाञ्चाल or पाञ्चालक is a general term and means an inhabitant of the Pāñcāla country Here a particular individual appears to have been meant कथं समरोचरो etc—Draupadī's feverish anxiety for the safety of her lord is well brought out in this small sentence अन्यथा otherwise; other than the truth, an untruth

4 The stanza represents what happens in the domain of love even in our ordinary life The sentiment is akin to Kālidāsa's

famous 'अतिस्नेह पापशङ्की' Ś 17 When the fate of some one very dear to us is concerned, we become anxious even without any cause We know the person is sure to come out successful in the trial, we are aware of his capacities to cope with the situation, yet we become doubtful about the result This was what happened in the present case Yudhisthira knew Bhīma's strength of arms, yet actually when the question arose of a conflict with Duryodhana, he grew dubious about victory Such apprehension is only an index of the intense love we have for the person in question The first line contains a general proposition विषयाद्भिनापि even without a cause अपि is even better construed with उरुविक्रमस्य (of great valour) This shifting need not cause any concern, it has sometimes to be done in construing stanzas Yudhisthira means that the apprehension which arises without any cause is not a sign of weakness For it is found even in the case of उरुविक्रम people One need not fight shy of the suggestion, which the first half gives rise to viz that Yudhisthira speaks of himself as उरुविक्रम As a Ksatriya he had every right to style himself so Moreover this indirect way of praising oneself is by no means a defect in character Vide Ś. 1 22 विवेकपरिमित्यन्तर्नाम् dulness of judgment, inability to judge correctly If the man is able to form correct judgment, he will not grow apprehensive But affection deprives him of his power of discrimination at all

5 न प्राणाना क्षय. refers to the danger to the life of even all the Pāṇḍavas in the event of Bhīma's defeat अथवा changes the previous thought Yudhisthira now shakes off his apprehension

6 स refers to Duryodhana आकर्षणे क्षम (who proved himself to be) capable of pulling बध्यते punningly stands for बध्यते also, on the authority of 'रलयोर्दलयोश्चैव शसयोर्बध्योतथा । वदन्त्येषा च सावर्ण्यमिलकारविदो जना ' and is then to be construed with स केशपाश बध्यते स च बध्यते This use of बध्यते for बध्यते does not necessarily point to the author's being a वङ्गीय. For, though in Bengal the intermixture of व and ब is usual, we know that this is a common enough device in the use of श्लेष, whether the poet lives in Bengal or elsewhere. The expression आकर्षणक्षम is not happy. First, क्षम used for प्रगल्भ, the sense here intended, is unusual Secondly, Duryodhana had not proved himself to be आकर्षणक्षम For, Duśśāsana had dragged her hair. So the expression must be understood metaphorically. Perhaps a better way is to take आकर्षणक्षम to refer to Bhīma And he viz Bhīma is capable of pulling it (in the process of tying it into a braid). No other man may now touch Draupadī's hair. It is only Bhīma who can do so.

(Page 154) अस्ति marks the beginning of Pāñcālaka's story and has no special sense गान्धारराज एव शलभ This refers to शकुनि The reading गान्धार-जकुलशलभे ( राजकुलमेव शलभ ) is not good In order to explain it we must either suppose that there were many other members of the Gāndhāra royal family fighting and that they also were killed by Sahadeva, or say that the slaughter of Śakuni meant the ruin of the Gāndhāra family.

• The first supposition is opposed to the context which is obviously intended to refer to the death of the principal warriors only The second alternative is far-fetched नितराम् आक्रन्द येषाम् loud in their lamentations सेनापति refers to Salya and Śakuni. स्त्रिबलपराजयेन उद्धत (haughty, fearless) वल्गित (lit galloping, here, movement) यासा त., विचित्रपराक्रमेण आसादिता (overpowered) विद्युत्वा (flying) अरय याभि ताश्च, तासु.

(Page 155) अनासादितवन्तौ is bad Sanskrit for न आसादितवन्तौ Compare above 'यत्रथाभाउमती' 11 p 30 The technical defect in such cases is called अवि-मृष्टविधेयाशत्व मादृशो भृत्यवर्गे is an unjustifiable instance of एकदेशी अन्वय मादृश goes with भृत्य alone बभित्सु means Arjuna In the Virāṭaparva Arjuna thus explains his name 'न कुर्या कर्म बभित्स युध्यमान कदाचन । तेन देवमनुष्येषु बभित्सुरिति मा विदु ॥ 43 31' जलधरसमये निशाया सचारिता या तद्धित तासा प्रकर इव पङ्क्तलै reddish-brown like a succession of lightning flashes playing in the night of the rainy season आदीप्य to brighten यत्किञ्चनकारिता do-anything-ness, wantonness, perversity सविदित कुमारस्य मास्ते who was well known to Prince (Bhīma), the son of Wind Or we may take सविदित in the sense of संविदित सवेदन (definite information) अस्ति अरय । सविदित + अत्र मत्वर्थीय In this way कुमारस्य मास्ते is to be construed with अन्तिकमुपेत्य This is J's way and is equally good प्रत्यश्विशसितै (with the recently killed : e with the blood of the recently killed) मृगै (deer or beasts) लोहितानि (red) चरणौ निवसन च यस्य श्वसेन प्रस्ता अत एव अर्धश्रुता ये वर्णा ते अश्वमेयानि पदानि यस्याम् The man apparently ran to give Bhīma the information he had obtained He was, therefore, breathing heavily Half his syllables were consequently lost in his gasping So the word which he actually said had only to be inferred by means of the half heard syllables पदपद्धती lines of foot-prints. स्थलमुत्तीर्णा is found to have returned to dry land The man reported that two tracks were clearly imprinted on the bank of the lake as going thereto. One of these was seen to return, but not the other The information was exceedingly valuable; for it meant that Duryodhana had entered the lake Some one accompanied him to see him do so. This some one of course returned. Who this someone was Bhaṭṭa Nārāyaṇa does not tell us It must have been one of the

three, Krpa, Krtavarman and Aśvatthāman, who also had disappeared with Duryodhana

(Page 156) सलिलस्तम्भनी विद्याम्—This is a mystic art by which one is able to make the water stop its usual operation. The tendency of water is to enter the openings of our body and stop our respiration. By means of this art one is able to paralyse this tendency with the result that one can move in water as freely as one does on land. Duryodhana knew this art. सरसी a lake सरुग्राह्य दिशु (वर्तमानेषु) निकृज्जेषु घृति-नम् अनिरिक्तं च यथा स्यात् तथा so as to fill the bowers on all sides and overflow (the banks). This and the following two compounds are used adverbially उद्भ्रान्त frightened away वामोद्धत grown wild in terror

7 Bhīmasena is here pointing out the contrast between Duryodhana's noble birth and his past haughty action on the one hand and his present mean behaviour on the other. The purpose is of course to put him to shame and force him to come out. जन्म व्यपदिशसि claim birth. मम्—The idea is he who looks upon me, who am intoxicated with etc. must needs be prepared to fight with me and avenge Duśśāsana's death, and not lie in mud so ignobly. मयु and कैटभ were two powerful demons who had proved more than a match even for Viṣṇu but who, however, were ultimately killed by means of an artifice. In old times Duryodhana's hauteur was so excessive that he did not hesitate to act arrogantly even towards Hari, the destroyer of the powerful demons, Madhu and Kaitabha. But to what depth has he sunk now!

8 उपशमिनप्राय well-nigh extinguished प्रसङ्ग (forcibly) goes with हत in हतपतिषु. This is another instance of an awkward एरुदेशी अन्वय. प्रोन्मुक्ते disorderly (प्र उद्) loosened. The idea is Draupadī's wrath is now almost removed—it will be completely removed when Duryodhana is killed, because Bhīma has killed all the other Kauravas and caused the braids of hair of their wives to be loosened. Vide Buddhimaṭikā's words on Text p 18 रुवद् अमृक् the blood flowing अस्त cast off. The idea is you were known to be excessively proud (मानान्ध). But apparently you have cast off your pride without doing anything to avenge the death of your brother, Duśśāsana.

(Page 157) ततश्चैवं भाषमाणेन—This speech of Pāñcālaka appears to be an interpolation. It tells us nothing new, but repeats what has already been said viz Bhīma's violently agitating the lake. अवतीर्य has no propriety. Bhīma surely must have descended into the lake already, when he agitated it before. अतिमैरिव आरव यस्मिन् कर्मणि यथा तथा भ्रमिन-

वारिसचय यस्मिन् कर्मणि यथा तथा so as to cause the water to whirl round with an exceedingly terrible noise.

9 कोप एव दहन कोपदहन , कोपदहन उग्रविषमिव कोप . विषम्, तस्य स्फुलिङ्गा उद्भूता कोप स्फुलिङ्गा यस्मात् from whom proceeded sparks of the fire of his anger, which resemble a deadly poison We have here a confusion of metaphor and simile Anger is identified with fire This is a metaphor common enough In conformity with it we have the words स्फुलिङ्गा and उद्भूत But what purpose Bhatta Nārāyaṇa has in view in bringing in the further simile of deadly poison he alone knows This simile in fact spoils not only the metaphor in this compound but also the principal simile in the stanza According to this latter the following are compared सर-क्षीरोदधि, भीमभुज-मन्दर, वेङ्गन-सुमथन, दुर्योधन-काण्डकट Symmetry would require Duryodhana's anger to be compared with the fumes of the poison But Bhatta Nārāyaṇa has spoiled the beautiful simile by introducing the metaphor of fire, which in its turn is vitiated by the other simile engrafted on it आयस्त massive, powerful

(Page 158) साधु-Yudhisthira is able to appreciate the Kṣatriya spirit displayed by Duryodhana करयुगलेन उत्तमिता (held up, balanced) इत्थं व तोरणीकृता (turned into an arch) भीमा गदा येन As Duryodhana emerged from the water, he held over his head in both his hands his terrible mace, which consequently looked like an arch over his head This was perhaps to avoid a possible blow from Bhīma while coming out. प्रलीनम् concealed प्रकाश (used adverbially) लज्जमान feeling ashamed in the day-light पातालम् the nether world (Page 159) आसीनश्च काण्वगज — This picture of Duryodhana is exceedingly pathetic As observed before, Bhatta Nārāyaṇa is at his best in pathos. पर्याप्ता समराय equal to the fight

10 सुयोधम् easy to fight with दशिन clad in armour, mailed दश (armour) सजात अस्य असूयान्विताम् indignant

परस्परयो क्रोधेन अधिक्षेप (taunt, censure) यस्मिन् ईदृश य परुषवाक्कलह (an altercation of harsh words) तेन प्रस्तावित (commenced) घोरसग्राम शब्दयाम् Before they actually came to blows, warriors generally hurled accusations at each other in harsh language विचित्रविभ्रमेण भ्रमिता whirled round in wonderful revolutions (Page 160) अभ्युदयोचित्ता समारम्भाः ceremonies appropriate for (occasions of) prosperity

12 कवरीबन्धे क्षण करोतु let her hold festivity : o rejoice at the (near prospect of the) tying of her braid आजौ परिपतति advances to battle. Supply प्रत्यासन्ने सति after कवरीबन्धे The second half suggests that the

valour of Bhīma is as great as that of Paraśurāma. The figure is दीपक.

आदेश command Pāñcālaka utters this sentence, because he observes there lurks behind Draupadī's words a suspicion as to whether Kṛṣṇa was not being carried away by his affection in thus halloing before he was completely out of the wood.

(Page 161) देवकीनन्दनस्य बहुमानात्—Yudhishthira is by this expression trying to throw the responsibility of commencing festivities before actually learning the news of Bhīma's victory on the Lord सविधातृणां दुस्सरा leaders among masters of ceremonies अन्तर्वेदिमका chamberlains. प्रभञ्जनस्य मरुत अपत्यम् पुमान् प्राभञ्जनि the son of Wind

(Page 162) अनुक्तहितकृति disposition to do things beneficial to or liked by (the master) without being bidden यदि माद्रीसुतयो—Draupadī of course suggests by this that Yudhishthira and Arjuna would also have been able to fight with and kill Duryodhana. However, in the heart of her heart she knows the real value of these two before Duryodhana in a mace-fight. But it was improper to speak out the whole truth in the presence of Yudhishthira. (Page 163) समर प्रतिपत्तुम्—Yudhishthira means that to none of the Pāṇḍavas is Duryodhana really able to offer battle. Draupadī's fears are thus unfounded. Note that this is merely an idle brag. Everybody boasts of his strength in this drama, as we have seen. Yudhishthira has therefore his own share. We may pardon him especially because he is at present in his wife's presence. It is not right that Draupadī should have a low opinion of at least two of her five husbands. So Yudhishthira says all of them are equally powerful. But the clever lady is probably laughing in her sleeve. शङ्के I expect, I anticipate. The author was probably nodding when he put down this word. In view of Pāñcālaka's definite statement that Duryodhana elected to fight with Bhīma, this 'I expect,' looks absurd. We must therefore bluntly put शङ्के=शङ्कितवान् (I did expect, I did anticipate), which by the way is almost like putting black equal to white.

13 उद्धूर्ण (p p from उद्=युर् युते) raised aloft कृतहस्तता deftness of hand, dexterity सीस्त्रि is Balarāma, because he carries a सीर or a plough as his weapon. Both Bhīma and Duryodhana had learnt the art of mace-fight from Balarāma.

(Page 164) क्षुम्नाम् hungry. It is really surprising how the Chamberlain reports the guest to be hungry. But the guest himself says that he is thirsty. There is again no reference in what follows to his hunger.

(Page 171) मच्छरीरस्थिते विच्छेदे कानर so apprehensive of the break in the good condition of my body This adjective logically follows the preceding It would appear in the troublesome days of their forest life Bhīma always showed himself to be particularly attentive to Yudhishthira's comforts

17 दुरोदरम् (दुष्ट उदर यस्य) pregnant with evil, gambling दुरोदर च तद् व्यसनं च तद् विद्यते यस्य. The objectionable nature of such compounds has already been pointed out दुरोदर व्यसनं यस्य स दुरोदरव्यसनं would have expressed the same sense The reading सीदता (stooping low, accepting a humiliating position) for सा तदा is not good सा तदा vividly recalls the former occasion and is much more forcible Besides the idea of सीदता is already expressed by दासता अङ्गीकृता समद बलेन—Vide above pp 23–24 The adjective is significant and heightens Bhīma's sacrifice The sentiment in the second half of the stanza is very pathetic

(Page 172) महाराज किमेतद्वर्तते—This sentence contains a world of meaning Kālidāsa may well be proud of this. Compare his 'किं वीजयतो मा सख्यो' Ś III By its very silence the sentence so eloquently proclaims how under the weight of the really unbearable sorrow at Bhīma's death, Draupadī had almost turned insane and could not understand what all that was about

(Page 173) किं नाम वैपरीत्यम् what possible (good) change, contrary to your usual nature The reference is to the popular belief that a person, who dies prematurely, generally develops extraordinarily good nature just before his death The good acts he performs are generally a warning of his approaching end, though then we do not take them to be such Note that for this belief there is really no foundation in truth All this is the work of affection What happens is that when a man dies we generally remember and brood upon and magnify his good points only with the result that they appear to us to mark a change from his usual disposition

19 करद one who pays tribute करदीकृत (made to pay tribute) is a loose use of द्वि. Ordinarily a man may become puffed up after having brought the entire earth under subjection. But Bhīma blushed at the feat, because he thought it was not big enough to be proud of भूदताम् the position of a cook. विनश्य (वि + नश् + the suffix वच्) perishable, who was soon to die.

कृष्णाग्रज and सुमद्भात्रात are significantly used. Kṛṣṇa had great partiality for the Pāṇavas. At least in the capacity of Kṛṣṇa's elder brother Balarāma should have shown them some consideration. Then

again Subhadrā was his sister He, therefore, should not have done anything that brought her husband in danger of life

20 ज्ञानिप्रीति love for relatives (viz the Pāṇḍavas) सविष्णु धर्म—This required Balarāma to remain perfectly neutral when the two warriors were fighting But he broke his neutrality by clandestinely making a sign to Duryodhana The second half means I can understand your holding the balance even between your two pupils, Bhīma and Duryodhana, though the above considerations should really have inclined you towards the former But what I cannot understand is your showing partiality towards Duryodhana, which, Yudhishthira says, was as good as showing yourself averse to me, luckless as I am

(Page 174) अनिषद्यस्ते deceivest The idea is when you faint, you feel no pain You thus get rid of it, while it torments me ब्रह्मरु नयथे—Draupadī's speech shows traces of a mind seriously disordered by sorrow With all her previous history before our mind's eye, her present pathetic condition excites our pity and our sympathy, as no other character in this drama does (Page 175) क्षत्रधर्ममनुव्रजन्—This suggestion of Draupadī is well worthy of an excellent Kṣatriyā If Yudhishthira had acted upon it as he should have done and looked likely, the mischievous plot of Cārvāka would have been laid bare The demon, therefore, as we shall see, induced him not to do so सविभाग distribution In distributing things, we give them to the various persons concerned So that चित्तासविभागेन = by giving her a pyre

21 पाटलाङ्गी red all over, lit having its body red Construe अर्जुनेन यद् अद्य कृतं, तदेव ममापि हि श्रेय । जयन कृतम्

(Page 176) सुलिंगम् lovingly, kindly

22 The stanza represents the fundamental defect of the Hindu character which dates right up from epic times viz the tendency to raise private grief and affection over every other consideration When Yudhishthira expressed himself ready to fight with a mace with Duryodhana and thus seek his death in a true Kṣatriya fashion, Cārvāka was naturally alarmed If Yudhishthira merely desired to accomplish his death and cared not much for victory, Cārvāka argued, what was the propriety in going to the field and in actually hearing another unpleasant news viz that of Arjuna's death? He could as well kill himself anywhere, here for example by entering the pyre in Draupadī's company This had the desired effect on Yudhishthira. But the Kāñcenkī intervened and pointed out to him the extreme impropriety of abandoning his duty as a Kṣatriya, which



required him to fight with the killer of his two brothers and try to avenge their death. The only answer Yudhishthira makes to this timely reminder of the Kañcukī is that it would be impossible for him owing to the vehemence of sorrow to be able to see Bhīma and Arjuna struggling in death on the field and their enemy triumphant by their death. This means in consideration for his private grief, he abandons his duty as a Kṣatriya. The second line contains a reference to two prominent exploits in the career of Bhīma and Arjuna. वित्तेशपुर—This refers to the bringing of the Saugandhika lotuses, which grew in a lake outside the city of Kubera. Bhīma had to fight with and kill thousands of Yaksas before he was able to take the lotuses away. शक्रपुर—This refers to Arjuna's feat in killing the demons called निवातकवचस, who on the strength of a boon from Brahmā, had become दुर्जय to the gods. Arjuna went to Indra's capital, learnt from him certain missiles and killed these demons at his direction.

(Page 178) विषम शङ्खनिर्घोष fearful blast of a couch. This apparently belonged to Bhīma and proclaimed his victory over Duryodhana. अपरमयियम्—This means the death of Arjuna.

23. Construe येन भुजयोर्वलेन सुतैः सह निर्वाहिता असि. This refers to another wonderful feat of Bhīma's physical strength. When the house of lac was set on fire at night, Kuntī and the other Pāṇdavas could not walk rapidly owing to fear and loss of sleep. Bhīma literally carried them all on his own body. Read 'तेन निद्रोपरोधेन साध्वसेन च पाण्डवाः । न शेकुः महसा गन्तुं सह मात्रा परतपा ॥ 25 भीमसेनस्तु गजेन्द्र भीमवेगपराक्रम । जगाम भ्रातृनादाय मवान् मातरमेव च ॥ 25 रुक्ममारोप्य जननी यमावड्ढेन वीर्यवान् । पार्थो गृहीत्वा पाणिभ्याः भ्रातरो सुमहाबल ॥ 27 उरसा पादपान् भञ्जन् मही पद्भ्या विदारयन् । स जगामाश्रु तेजस्वी वातरहो वृकोदर ॥ 28' म. भा. आश्रित 161. The last line of the stanza is very pathetic.

(Page 179) पाण्डुकुलबृहस्पति—Each of the Pāṇdavas had some speciality about him. Thus, Yudhishthira was noted for piety, Bhīma for physical strength, Arjuna for skill in archery, Nakula for personal beauty and Sahadeva for wisdom. That is why the last is called Brhaspati, the preceptor of the gods, who always serves as an upamāna for wisdom. सकल कुलकुलमेव कमलाकर (a lotus pond) तस्य दावानल. The Kuru family (understood in the wider sense so as to include the Pāṇdavas also) is the pond. The members of the family are the lotuses in the pond. Yudhishthira is the conflagration. When the entire forest is burnt by the fire, the lotuses in the small pond naturally die. अप्रतिक्लम् never going against my desires. सततमाशंसनीयम् who always deserves to be blessed. असंयुद्धम् not losing head.

24 Yudhishthira fears that Sahadeva may commit suicide after him. He, therefore, implores him not to do so. This request of course proceeds from affection. दूरेण अल्प far junior श्रुत् learning कृतसहजया cultivated and natural. Sahadeva was naturally intelligent. He had further cultivated his intellect by means of studies etc.

(Page 180) बालिशचरितस्य—It would appear the possession of an exceedingly handsome form made Nakula ever so conceited and often puerile (बालिश) in conduct. He was also hard-hearted, not possessing much of the softness of affection in him. Yudhishthira asks Sahadeva to abide by the words of even (अपि) such Nakula and once more implores him not to follow his track (अस्मत्पदवी) by committing suicide. It will thus be seen that the entire message is meant for Sahadeva. This passage has been unnecessarily tampered with. Two reasons seem to have weighed with editors in doing so. First, there appears to be a repetition in the message, if it is considered to have been addressed to one individual. Secondly, if a message to Sahadeva is sent, another to Nakula is considered necessary. Under the incubus of these two ideas tampering goes on. Thus one editor reads समाज्ञावचने (not found in any other MS or edition) for समाज्ञया वचने and takes नकुलस्य = नकुलेन. So नकुलस्यापि समाज्ञावचने स्यात्तव्यम् = Nakula too owes obedience to my bidding. And then the following words are considered to form a message to Nakula. One unknown Andhra copy, we are told, actually thrusts the words नकुल्यन्ता नकुल after this sentence. Now see what meaning we get with these readings. After completing his message to Sahadeva, Yudhishthira remembers that Nakula also owes obedience to his words and sends him a message. But to whom are these words about Nakula's obedience addressed? They are more or less of the nature of a स्वगत. If addressed to the Kāñcukī, what is their purpose? It will be seen that these readings make the flow of Yudhishthira's thought extremely awkward. Besides the sense sought to be given to नकुलस्य स्यात्तव्यम् is unnatural. We think, as noted before, that the whole message belongs to Sahadeva and there are reasons, both positive and negative, for this our statement. In the first place the idea that a message to Nakula is also necessary appears to us to be ill-founded. Nakula was rather a self-willed youth, somewhat spoiled by the gift of personal beauty. Besides, he has been definitely described to be stone-hearted. There was thus no cause for Yudhishthira to fear that he would commit suicide after him. A message to him is thus not necessary at all. As for repetition we urge that even if there is, it has a purpose to serve. Yudhishthira wanted by all means to induce Sahadeva to desist from

following him in death. A repetition of the same fact would have the effect of more emphatically impressing upon him this advice. But the present repetition is something more than a repetition. Step by step Yudhishthira unfolds his specific request or command, whatever we may call it. He first says 'पितुर्भववारिद्', then 'नानुगन्तव्या अस्मत्पदवी' and last 'रक्षणीय शरीरम्'. The first merely suggests the idea of preserving the body, by particularly referring to the religious purpose for which it is to be preserved, a purpose which from the son's point of view is most important. The second step makes the suggestion more definite, while the third is explicit. While stanza 24 suggests the preservation of the body, stanza 25 points out how this can be done.

25 Sahadeva was a highly intelligent man and his intellect had further been clarified by learning (श्रुतिविशद). He could, therefore, easily find diversion in his intellectual pursuits and try to forget Yudhishthira (अस्मान्) and Bhīma and Arjuna (स्वाग्रजौ च). The second half also tells Sahadeva Yudhishthira's opinion regarding the place where he should stay. It will thus be seen that the repetition has, as in the case of Hamlet's madness, a certain method in it. Now even if the latter part is considered to constitute a message to Nakula, some kind of repetition contained in the expression 'नानुगन्तव्या अस्मत्पदवी' and 'रक्षणीय शरीरम्' cannot be avoided. Further, under our way of construing, the svagata-like awkward passage assumes proper significance. When the three Pāṇḍavas would be gone, Nakula would be the principal man in the Pāṇḍava family. It was likely Sahadeva might treat him with disrespect on account of his self-conceited nature. Yudhishthira, therefore, enjoined Sahadeva to give all the respect due to an elder brother and abide by his words. And lastly the words श्रुतिविशदया आत्मबुद्ध्या (v l श्रुतिविशदया प्रज्ञया) seem to us to be decisive. They unmistakably point to Sahadeva as the addressee, to whose बुद्धि reference has already been made in stanza 24. It is not possible to refer to Nakula's श्रुतिविशदा प्रज्ञा.

शरीरसृष्टिकया = शरीरस्पर्शेन, क being added स्वार्थे to सृष्टि (from स्पृश to touch) न काल हीन यस्मिन् कर्मणि यथा तथा without any loss of time कुलप्रतिष्ठापकम् the prepetuator of the family. The variant नाभिकुले means in the family of her father.

26 In a pathetic way the stanza depicts the working of hope. The great tree of course is the Pāṇḍava family. शाखाणां रोधेन दिग्गोचजन-कबाहुल्येनेत्यर्थ (the profuseness; abundance) स्थगितं (covered) वृक्षधायाः मण्डलं येन स्कन्धः the stem सुसदृशानि यानि महापुलानि तेषां पर्यन्ते बन्ध यस्य which is hemmed in on all sides by strong roots well worthy of itself.

रुमपि आशाबन्धं कुरुते is fixing some strange hope जनोऽयम् refers to Draupadī Yudhishthira calls the hope strange, because it was based on the child in the womb of Uttarā, who has now advanced only four months in pregnancy The stanza is a good example of अतिशयोक्ति of the 'भेदोपि अभेद' kind, which is best instanced in, say, 'चन्द्र उदति', said when a beautiful woman is coming

\* अन्यवसितम् refers to the determination of killing herself कुन्ती was the daughter of Śūrarāja, a Yādava chief, and sister to Vasudeva, the father of Balarāma and Kṛṣṇa She had been given in adoption to Kuntibhoja or Bhojarāja, the son of Śūra's paternal aunt

27 The stanza is intended to bring out all the ways in which Balarāma was related to the Pāṇdavas This is done with a view to indicate the enormity of his crime in being the cause of Bhīma's death and consequently of the destruction of the entire Pāṇdava's family. उन्मत्तेन मत्तेन वा in a fit of frenzy or under the influence of intoxication Balarāma was noted for his fondness for wine The combination मत्त-उन्मत्त is of common occurrence See 'मत्त प्रमत्तमुन्मत्त सुप्त बाल स्त्रिय जडम् । प्रपन्न विरथे भीत न रिपुं हन्ति धर्मवित् ॥ 36' भागवत 1. 7, also Manu 8. 67. भागधेयम् = भाग, धेय being added स्वार्थे or without any change or addition of meaning, according to the Vārtika 'भागरूपनामधेयो धेय'

28 The high-water mark of brotherly affection is reached in this stanza The intensity of affection that lies behind Yudhishthira's simple words has only to be read between the lines Yudhishthira wants Arjuna not to commit suicide after him For that purpose he asks Arjuna not to entertain affection for him (मयि च प्रेम न कार्यम्) It must have harrowed his soul when he uttered these words But he knew well enough that if Arjuna continued loving him with the same intensity he would surely follow him in death His only care now was somehow to make Arjuna preserve his body Note that 'मयि प्रेम न कार्यम्' is only a more powerful paraphrase of 'मयि विरलता नेय स्नेह' of stanza 24 and 'विस्मृय अस्मात्' of stanza 25 The reading 'यदि च प्राणिषि तन' spoils the whole beauty of the stanza 'If you (intend or desire to) continue alive' suggests unmistakably that Yudhishthira desired him *not* to continue alive But in case he did so, he might go into the forest According to this reading the message in effect amounts to saying 'Follow me in death' This is surely incompatible with the kind of affection Yudhishthira has for his brother Some interpret यदि च प्राणिषि as 'If you survive the combat' or 'If you come out victorious from the fight'. This is unnatural and inconsistent too in view of Yudhishthira's words 'यदि कदाचित्, अर्जुन--' शत्रुपदवीम्

the path of the Ksatriyas Yudhsthira here presents the sight of a man who is whole-heartedly disgusted with the cruel nature of Ksatriyas' duty and wants his brother never to follow it again. What has he come to? Pursuing the Ksatriya ideal of revenge, he has seen all his kith and kin destroyed before his eyes. The grief caused thereby is too much for his soft sāttvic nature. He is, therefore, prepared to forego the path. The special reason for giving this advice to Arjuna now, rather late in the day, when there seemed to be no enemy in sight, was the fear Yudhsthira felt that Arjuna would turn his weapon against Balarāma, who was the cause of this disaster.

(Page 183) अग्नि दृष्टा—Note the fire was now ablaze. Yet nobody had turned his attention to it. Everybody was engrossed in his own sorrow. But we know Cārvāka must have enkindled it unobserved. See above p. 177 उद्धता शिखा (the rising flames) एष हस्ता etc. The conceit is very fine. हा भगवन्तो—The plight of Buddhmatikā reveals a mixture of confusion, pathos and terror. The poor maid does not know what to do and helplessly cries for help राजसूय etc.—These two adjectives show the irony of fate. The same fire, who had in former days been appeased, would now consume Yudhsthira सुगृहीतनामधेय whose name it is meritorious to utter 'स सुगृहीतनामा रयात् य प्रातः स्मर्यते बुधे'. वेदिमध्यसम्भवा arising from the middle of the altar. It was strange that the fire which gave her birth should now victimise her एष तावत्—Note that, libation of water is offered to three immediate ancestors, पिता, पितामह and प्रपितामह who constitute what is called पार्ष्ण.

30 ओ is an address to Bhīma तव. अस्तु let it remain undivided (to be presently drunk jointly) by you and also by me.

(Page 185) अकृती not blessed enough, or unable. Compare '(अनुमरण) न दर्शनेषाव । न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलपरिपाकोपचितामसाववशो नीयते भूमिम् । असावपि आत्मवातिन केवलमेनसा सयुज्यते' । कादम्बरी p. 174 (Peterson), 'रुदता कुत एव सा पुनर्भवता नाभ्युत्पत्तिरिति लभ्यते । परलोकलुप्ता स्वकर्मभिर्गतयो भिन्नपथा हि देहिनाम् ॥ 85' R. viii.

31 This is one of the most pathetic stanzas in this play रस्ते. liquids : e preparatons of food. The word stands for food in general. मद्गच्छित्ते. remaining after I had partaken of them. वितानेभु in sacrifices. For similar idea compare 'आजन्मन सहनिवासितया मयेव मातु पयोधरपयोऽपि सम निपीय । त्व गुण्डरीकमुख बन्धुतया निरस्तमेको निवापसारल्ल पिबसीत्ययुक्तम् ॥' मालतीमाधव 9. 40; also 'धृत्वा पदखलनभित्तवशात्कर मे या रुद्धवत्यसि शिलाशकल विवाहे । सा मां विहाय कथमद्य विलासिनि व्यामरिहसीति हृदयं शतधा प्रयाति' भाभिनीविलास iii. 5.

33 मुक्ता केशा यस्या सा मुक्तकेशी or मुक्तकेशा. Bhīma had vowed to tie her hair But he departed without doing so Draupadī has therefore, to offer him the libation just with her hair loose ! O how pathetic ! Such is the force of this adjective

(Page 186) संभाषयिष्यसि वृकोदरम् you will (soon) honour Vrikodara ( by joining him in heaven ) Yudhishthira's right eye began to throb. That indicated good fortune What could be the good fortune under the circumstances ? The only good fortune that he could think of was that of meeting with Bhīma in heaven after they had burnt themselves in the fire here as they intended to do Through chivalry he speaks of that good fortune as belonging to Draupadī As a matter of fact the throbbing of his right eye indicated that he was presently to meet his brother then and there But as he implicitly believed the words of Cārvāka, it was not possible for him to interpret the good omen in any other way

(Page 187) उद्यत काल नाशक दण्ड येन with his destructive club upraised ते निर्णय जात your decision is declared The decision of course is that Arjuna has been killed The truth was that it was really Bhīma who was advancing triumphantly with a view to perform the ceremony of tying Draupadī's hair But as his body was smeared with blood all over and as all these people were under the impression that he had been killed, the Chamberlain mistook him for Duryodhana Yudhishthira also commits the same mistake, as we shall see स्वयंवरे स्वयंग्राहेण मत्कर्तृकेन पतित्वेन स्वयंग्रहणेनेत्यर्थ दुर्ललित much too humoured by my voluntarily accepting you as my husband at my svayamvara सव्येन वामेनापि हस्तेन सचति सन्दधाति बाणमसौ सव्यसाची This is one of the epithets of Arjuna See 'उभौ मे तुल्यकर्माणौ गाण्डीवस्य विकर्षणे । भुजौ मे भवत संख्ये परसेन्यविनाशनौ । तयो सव्योधिकस्तस्मात्सव्यसाचीति मा विदु ॥ ' विराटपर्व 43 32, also another variant of the same 'उभौ मे दक्षिणौ पाणी गाण्डीवस्य विकर्षणे । तेन देवमनुष्येषु सव्यसाचीति मा विदु ॥ ' ० अग-निषेधमङ्ग wrestler who pounded the body of. With a view to obtain the Pāśupatāstra Arjuna practised penance Śiva appeared before him in the form of a Kirāta and picked up a quarrel A duel ensued in which Arjuna pleased the god by his bravery and obtained from him the desired weapon. बदर्याश्रमः--In the Badarī-hermitage two sages perpetually practise penance. They are Nara and Nārāyana, typifying the individual and the supreme soul Arjuna was the incarnation of Nara. निर्वासित ordinarily meaning 'exiled or banished' is here used in the sense of 'rescued, liberated'. The Pāṇḍavas lived in the Dvāta forest. Duryodhana wanted to put them to shame by a

display of his splendour When he went there for this purpose, he quarrelled with the Gandharvas of Oitraratha whom he chanced to meet, and was taken prisoner Bhīma and Arjuna fought with the Gandharvas and liberated him It is in this connection that the famous stanza was uttered by Yudhisthira 'परे परिभवे प्राप्तिं वयं पञ्चोत्तरं गतम् । परम्यगभिषेधे न वयं पञ्चैव ते शतम् ॥ 11 ' वनपर्व 244

34 विनीतम् (used adverbially) respectfully मया अनुक्त unaddressed by me i.e. without receiving farewell words from me

(Page 189) विरलयोधपुरुषा thin fighting people उपलक्षणम् characteristic mark

35 The reading कुरु is bad, because Duryodhana had stroked (परिचट्ट) only one of his thighs कचकर्षणेन भिन्न (dishevelled, disordered) मौलि (braid of hair) यस्या

मनिषङ्गम् along with the quiver शिरीमुखानाम् आसारेण वर्षण with a shower of arrows

36 Yudhisthira is here hurling a taunt at Duryodhana Though all his brothers were killed, Duryodhana was hard-hearted enough to continue alive Yudhisthira on the other hand was unable to outlive his valiant brothers, Bhīma and Arjuna What a great contrast between the brotherly affection of the two ! But, continued Yudhisthira, he was quite able to deprive Duryodhana of his life by means of showers of arrows Construe वा पंस्तप अमृत अप-हर्तुं शक्त नास्मि इति न Two negatives make the positive more emphatic कृपितं य हर एव किरात त द्वेष्टि असौ the enemy of the enraged hunter in the form of Hara Bhāravi tells us the Lord was not really angry, but he only feigned anger Note 'प्रसेदिवाप्त न तमाप कोप कुत परस्मिन्पुरुषे विकार । आकाशैषम्यमिदं च भेजे दुर्लक्ष्यचिह्ना महता हि वृत्ति ॥ 17 23

(Page 190) कोयमावेग what means this excitement ? Bhīma could not understand why all people were running away at his sight If he had looked into a mirror, however, he would have understood it It is some relief to be able to note that not only Yudhisthira's Chamberlain Jayandhara, but also all other people on the battlefield became terrified at Bhīma's sight and were flying away They, of course, could not have mistaken him for Duryodhana, for they were under no delusion

37 निस्तीर्णा उरुप्रतिज्ञा एव जलनिधिगहन (the vast or unfathomable ocean) येन गहनश्चासौ जलनिधिश्च जलनिधिगहन, according to 'कडारा कर्मधारये । रा 2 2 38 (कडारादय शब्दा कर्मधारये वा पुर्व प्रयोज्या । कडाराजैमिनि । जैमिनिकडारे the tawny Jaimini । ति कौ.) We must note that कडारादि is not an वाक्यनिगण, but must be taken to be 'such' Just as the प्रतिज्ञा is उरु, in the

same way the जलनिधि is गहन. Note that Bhīma here makes only a general reference to his vow. His words therefore do not help to dispel the delusion. हता ये करिणः गजा दुरगा अथा नै अन्तीर्हेतैः युद्धैः. It would appear the people were so terrified that they screened (अन्तर्हित) themselves behind the bodies of elephants and horses slain. लीनैः किमास्यते why do you lie crouchingly? As the conversation following stanza 37 takes place, the audience remains spell-bound and in a state of the highest tension and anxiety. What would happen, if the Chamberlain's efforts to make Draupadī consign herself to fire were successful? Such is the terrible anxiety in the mind of the spectators!

38 हतौ राजपुत्रौ भीमार्जुनौ इत्यर्थं येन भुजपञ्जरस्य अन्तरम् the enclosure of the cage of my arms जीवन् न प्रयासि will not go away alive प्रयासि—The present used for the near future

(Page 192) दुर्लक्ष्या घृतिं यस्य whose form or personality can with difficulty be recognised किं मामलीकवच्चनै — Draupadī was so much immersed in grief that she thought the words of Buddhimatikā were false

39 निविक्ता sprinkled, devolved, made firm. The word evidently has reference to the abhiseka which will presently be performed and in which water symbolising royal splendour will be poured on Yudhishthira's head. निविक्ता is better than निवृण्णा (has placed herself, is seated) because the latter is not capable of being construed with मया क्षिप्त, निहित, निविक्ता and दग्धम् are all intended to be construed with मया. The objection that Bhīma is not the sole author of what has been described as having been done in line 3 is not valid. For, that statement has necessarily to be taken metaphorically and as such only partially true. Vide 1st half of v 29, where also Bhīma makes a similar statement. Also see vi 19 where Bhīma is said to have brought the earth under subjection. Really all the brothers had contributed to this event. But then through affection Yudhishthira says so. The truth is that in the hour of his greatest triumph Bhīma speaks of himself as having devolved royal splendour on Yudhishthira and as having killed all his enemies. And there is nothing to quarrel about in this.

40 The stanza is eloquent of Yudhishthira's affection for Bhīma. He cares not much for the death of the enemy. It is enough for him to know that Bhīma is alive and safe. Jarāsandha's chest is the lake whose water is supplied by the stream or large quantity (आस्रः) of his blood. Bhīma is the wantonly sportive (क्रीडालीन) crocodile, which dashes against the banks of this lake.



41 स्यान् coagulated The second line has to be understood only metaphorically For, we cannot say that Duśśāsana's blood was actually there on Bhīma's hands. अङ्गेषु अङ्गेषु सक्तम् sticking to every limb of mine. तव goes with परिभव. The fire of the insult offered to Draupadī was burning Bhīma's body Duryodhana's blood was therefore sticking to it in order to extinguish this fire It would have been better if we had सिक्तम् instead of सक्तम्. If would then mean Bhīma himself had applied the blood to his body for extinguishing the fire. Another way is to construe तव with अनलस्य The idea then would be that blood stuck to Bhīma's body in order to extinguish the fire of insult belonging to Draupadī, thus giving us a figure of speech called असंगति. This way seems to us to be quite far-fetched and has found favour with some apparently for the sake of the picturesque figure involved.

(Page 196) विस्मृतास्मि I have forgotten विस्मृत, a past *passive* participle, is used actively Kāṇḍāsa often uses this very participle in this way Draupadī's words were a polite request to Bhīma that he should himself tie her hair up

42 आशायाम् आशायाम् इति प्रत्याशम् in every direction O what an irony of fate! The one unloosening of Draupadī's braid of hair had caused in every direction the women in the harems of kings to unloosen their hair! कुपित सख because it was the cause of the death of 18 Akṣauhīnīs of men in such a short time. This speech had apparently been uttered by some Siddha (a demi-god) moving in the sky.

(Page 197) कुतस्तस्य आशानि—This is very true, indeed, O Yudhishthira! You were exceedingly fortunate The Lord himself came to congratulate you!

43 The stanza contains a beautiful idea. In this world a man becomes free from misery by even contemplating the Lord How can a person like Yudhishthira, who actually sees him, remain unhappy? The first line is somewhat troublesome It evidently refers to the theory of creation propounded by the Sāṃkhyas These admit in all 24 padārthas or material entities, besides the Puruṣa, who is intelligent. Vide 'मूलप्रकृतिरविकृतिर्महदाद्या प्रकृतिविकृतयः सप्त। षोडशकश्च विकारः न प्रकृतिर्न विकृतिः पुरुषः ॥' सांख्यकारिका (महदाद्या = महत्तत्त्वाहंकारपञ्चतन्मात्राणि, षोडशक = एकादशेन्द्रियाणि पञ्चाकाशादीनि) Prakṛti or Pradhāna is the primordial matter, which consists in the equiposed condition of the three qualities, sattva, rajas and tamas This equilibrium is disturbed (the disturbance is called क्षोभ), when the necessity is felt of giving indivi-

dual souls the opportunity of reaping the fruit of their respective actions, and with this disturbance the evolution of the world begins Prakṛti then gives rise to seven products viz mahat or intellect, ahaṁkāra or egotism and the five tanmātras or the five cosmic elements in their subtle form. From these seven are evolved 16 products, to wit 11 indriyas ( 5 jñānendriyas, 5 karmendriyas and the antahkarana ) and the 5 grosser elements viz ether, wind, fire, water and earth. These in all make the 24 tattvas of the Sāṃkhya. The compound then must be so dissolved as to conform to this process of evolution and the best way appears to us to be as follows *युवश्च ते महदाद्यश्च युरुमहदाद्यः, कृता युरुमहदाद्यः यया सा कृतयुरुमहदादि (प्रकृति), कृतयुरुमहदादि क्षोभात् सञ्चिता मूर्तिर्यस्य* whose form springs from the disturbance of ( that primordial matter viz Prakṛti ), which gives rise to ( the six evolved products such as ) the great mahat and others. Mahat and others are called great, probably because they are the first evolved products of Prakṛti. The compound thus means that the Lord's form sprang from the disturbance of the equipoised Prakṛti. But how can we square this description of the Lord with the Sāṃkhya doctrines? For, the Sāṃkhya simply do not admit the existence of the Lord ( ईश्वर ) at all much less the creation of his form. The description can, however, be understood from the Vedānta point of view. The mūrti or form, which arises from the disturbance of the original Prakṛti, represents the entire material ( अचित् ) world, which according to Vedānta, is the Lord's body. For, Vedānta believes in the immanence of the world by the Supreme Spirit. So the first line in effect comes to mean the Lord who pervades the entire material world, which springs from the disturbance of the original Prakṛti. It will thus be seen that the line contains an admixture of Sāṃkhya and Vedānta doctrines, the theory of creation of the Sāṃkhya ( which by the way the Vedāntins do not admit ) and the theory of the immanence of God ( which is unknown to Sāṃkhya ). Another way of dissolving the compound is *कृत यः गुरुः महदादीना क्षोभ तस्मात्सञ्चिता मूर्तिर्यस्य* whose form arises from the mighty disturbance of mahat etc, which has been caused. This way has evidently to be rejected, because, according to Sāṃkhya the disturbance takes place not in mahat and others, but in the original Prakṛti. The emendation that *महदादीना क्षोभ = महदाद्याकारेण परिणामरूप क्षोभ* carries with it its own condemnation as being unacceptably unnatural and far-fetched. गुणिनम् characterised by or possessed of the three qualities, rajas, tamas and sattva in conjunction with which the Lord becomes respectively the cause of the creation ( उदय ), destruction and sustentation ( स्थानम् ) of all created beings ( प्रजा ).

Remember the Lord is the master of these three qualities and pressing them in his service he creates, sustains and destroys the world. Note the antithesis in अचिन्त्य चिन्तयित्वा. The Lord is always described in such contradictory terms. This expression for instance points out the extreme difficulty of properly contemplating the Lord. The idea that the first half of the stanza contains a description of निर्गुण ब्रह्म and the 3rd line that of सगुण ब्रह्म is based on an anachronism. For, this sharp distinction between निर्गुण and सगुण ब्रह्म, with the necessary suggestion that the latter after all represents an unreality, dates from the time of Śaṅkarācārya and is unknown to the old Upaniṣadic Vedānta. But owing to the dominating influence of the system, which Śaṅkarācārya preached, it is generally believed that this distinction belongs to old Vedānta as well.

44 धृष्टद्युम्नमुखा headed by Dhṛstadyumna. Dhṛstadyumna, the son of Drupada and brother of Draupadī was the C-in-C of the Pāṇḍavas. It was he who cut off the head of Drona when he laid down his arms. In a most dastardly manner Aśvatthāman killed him along with the five sons of Draupadī, while they were asleep and thus had his revenge. This account occurs in the Sauptikaparva. The drama apparently concludes before these cold-blooded murders take place. But there is one point in this connection showing the author's anavadhāna or carelessness. Stanza 26 of this Act and Draupadī's words which precede it clearly indicate that no son of the Pāṇḍavas is alive, which means that the sons of Draupadī have all been killed and along with them of course Dhṛstadyumna also. There is thus a contradiction between that passage and this reference to Dhṛstadyumna. स्कन्धै उत्तमिता धृता इत्यर्थ (carried) तीर्थवारीणा कलशा ये Water from the various holy places is required for the coronation.

(Page 198) गुण्यजनपसद the wretch of a holy man. गुण्यजन by विपरीतलक्षणा means पापजन and is a synonym of राक्षस. चित्तविभ्रम distraction or misapprehension of mind. अहं तु—There is nothing which the Lord will not give when he is pleased. But men as we are our understanding has limitations and cannot rise higher. That's why we remain satisfied with comparatively little.

45 निकारार्णव the ocean in the form of insult or humiliation. सुकृतिनम् blessed. This is used proleptically. Yudhishthira is blessed because the Lord speaks to him with kind regards (आदृत = आदरयुत सन्).

(Page 199) भरतवाक्यम् (भरताना वाक्यम्) is the stanza which is uttered by all the actors. The drama is now over. The assumption of various characters therefore falls off. The actors

all assemble on the stage, including those who act the parts of Duryodhana and Karna, who have been killed, and together utter this stanza, somewhat in the manner of a chorus. This practice is found even now on the modern Marāṭhī stage. Such *bharata-vākyas* generally contain an expression of good wishes which the poet wants to convey to the audience through the characters. The word *bharata* is used instead of *nata*, because according to strict rules no *nata* is supposed to speak after the *Prastāvanā*. For *bharata* in the sense of an actor vide 'भवभूतिनाम कवि. निसर्गसौहृदेन भरतेषु वर्तमान.' Māl 1. *भरतवाक्यम्* is explained by some as a stanza in honour of Bharata, the reputed founder of the science of music and dramaturgy. This is incorrect. *भरतवाक्यम्* is again sometimes printed as a part of the speech. This is wrong. *भरतवाक्यम्* is just a stage-direction.

46 This first line contains a reference to the three main causes of unhappiness in the life of *samsārins* and a hope that people may be free from them. These three are *कार्पण्य*, *रुज्* and *अकाल-मरणम्*. *कार्पण्य* otherwise called *दैन्य*, or wretchedness, consists in the necessity that a man feels of having to go to others and helplessly request them to help him when he finds there is not sufficient money in his house to maintain his family and sees no other way by which he can get it. What humiliation this means and how a man of self-respect will rather prefer death to it, can only be realised by those who have had that unfortunate experience. It cannot be understood by people who are born with a silver spoon in their mouth. Then, to be subject to constant illness, or to have members of one's family suffering from one disease or another—this also is a fruitful source of mental worry and even physical exhaustion from which very few families are exempt. And last comes untimely death. To lose a young brother in the full bloom of his boyhood or youth, or a son in a similar condition, or for the matter of that, any other relative dearly loved, is an event which is enough to make one tired of wordly life and cry 'halt' in one's career in the world. Very wisely does the poet wish that people may live the whole span of human life i.e. a hundred years ( 'शयायुर्वै पुरुष' अन्ति ) free from wretchedness and free from disease. न कृपणं कार्पण्यं (भावप्रधानो निर्देशः) यस्मिन् कर्मणि यथा तथा, or simply न कृपणं यथा तथा. न हन्मि आन्तं यथा तथा or न श्रान्तं श्रमं यस्मिन् कर्मणि यथा तथा free from the exhaustion caused by diseases. These two adverbs modify *जीव्यात्*, which is *Benedictive* from *जीव्*. The first line thus expresses a desire for worldly happiness.

But is that the only object of human existence ? Is there no beyond or hereafter ? Certainly there is and the best means of attaining the object beyond is mentioned in the second line viz द्वैत विना भवद्वक्ति. devotion to you without division, undivided or sole devotion to you, O Purusottama Bhatta Nārāyana here shows himself clearly to be a follower of भक्तिमार्ग Within the intricacies of Jñāna an unlearned man may not enter Karma with its elaborate details cannot be adequately performed by the ordinary. But it is possible for every one to love the Lord with all the intensity of one's soul ( भक्तिः = पुरातुरक्तिरीश्वरे ) and consequently भक्तिमार्ग is the easiest and Bhatta Nārāyana rightly advocates it द्वैतम् is explained as द्विधा इतं, तस्य भावः द्वैतम् the condition of running in two ways The idea is devotion must be directed to Purusottama and Purusottama alone and to no other god द्वैत विना is also explained as without making any difference between the Lord and oneself This seems to us to be highly unwarranted First, the sharply marked antithesis between द्वैत and अद्वैत based upon the distinction between the Supreme Soul and the individual soul, was unknown in Bhatta Nārāyana's days To explain द्वैत here in this way appears to us to contain an anachronism Further, we do not know how it is possible to entertain the highest kind of sincere devotion towards the Lord and at the same time be conscious of the non-difference between the Lord and oneself To have such devotion one must know the Lord is infinitely superior to oneself We are aware that followers of Śaṅkarācārya's Advaita try, by some kind of chicanery, to reconcile Bhakti to their Advaita, but the attempt appears to us to be most unconvincing Apart from this question of reconciliation, there appears to be no doubt that the advaitabhakti referred to by Bhatta Nārāyana is *not* the kind of advaitabhakti recognised by followers of Śaṅkarācārya. The first half of the stanza thus refers to the people's private life, their happiness in this world and hereafter The second half refers to public life. Happiness in public life depends on the goodness of the king. The poet therefore mentions the qualities that go to make an ideal monarch दयितुं भुवनस्य who loves the world i e the people therein. The ancient ideal was that the king must love his subjects as his own children सततं सुकृतम् अस्ति अस्य who always performs meritorious deeds The form is faulty Vide pp 87-88 above प्रसाधित (pleased, conciliated) मण्डलं येन. Mandala has a technical sense in the science of politics It means a circle of neighbouring princes, near and distant. Vide कामन्दकीनितिसारे अष्टम सर्ग When this Mandala is kept reconciled, there is no fear of foreign invasion.

## APPENDIX-A

### DEFINITIONS OF SOME DRAMATIC TERMS

- **नान्दी**— प्रशस्तपदविन्यासा चन्द्रसकीर्तनान्विता ।  
 आशीर्वादपरा नान्दी योज्येव मङ्गलान्विता ॥  
 काचिद् द्वादशपदा नान्दी काचिदष्टपदा तथा ।  
 सूत्रधार पठेदेना मध्यमे स्वरमाश्रित ॥  
 चन्द्रसकीर्तनं यत्र तदधीनो रसो मत ।  
 ग्रीते चन्द्रमासि स्फीता रसश्रीरिति भाव्यकि ॥ सगीतसर्व वे  
 आशीर्वचनसयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।  
 देवद्विजन्तृपादीना तस्मान्नान्दीति सज्जिता ॥ 24  
 मङ्गल्यशङ्खचन्द्राब्जकोककैरवशासिनी ।  
 पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ 25 साहित्यदर्पण 6  
 नान्दी कृता मया पूर्वमाशीर्वचनसयुता ।  
 अष्टाङ्गपदसयुक्ता विचित्रा वेदानीमिता ॥ नाट्यशास्त्र 1. 23  
 सूत्रधार पठेत्तत्र मध्यम स्वरमाश्रित ।  
 नान्दी पदैर्द्वादशभिरष्टाभिर्वाप्यलङ्कृताम् ॥ Ibid 5 98  
 his is explained as नन्दन्ति देवता अस्याम्, नन्दिरानन्द तस्या इयं  
 नान्दी, or नन्दयति देवतादीन् इति
- **सूत्रधार** — नाट्योपकरणादीनि सूत्रैर्मित्याभिधीयते ।  
 सूत्रं वारयतीत्यर्थे सूत्रधारो निगद्यते ॥  
 आसूत्रयन् गुणान् नेतुः कवेरापि च वस्तुन ।  
 रङ्गप्रसाधनप्रौढ सूत्रधार इहोदित ॥  
 नाट्यस्य यद्वृष्टानं तत् सूत्रं स्यात् सबीजकम् ।  
 रङ्गदेवतपूजाकृत् सूत्रधार उदीरित ॥  
 वर्तनीयकथासूत्रं प्रथमं येन सूच्यते ।  
 रङ्गभूमि समासाद्य सूत्रधार स उच्यते ॥
- प्रस्तावना** or—नटी विदूषको वापि पारिपाश्वक एव वा ।
- आमुखम्** सूत्रधारेण सहितौ संलापं यत्र कुर्वते ॥ 31  
 चित्रैर्वाक्यै स्वकार्योत्थैः प्रस्तुताक्षेपिमिर्मित्थ ।  
 आमुखं तनु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ 32
- The dramatic Prastāvanā is of five kinds  
 उद्घात्यक कथोद्घात प्रयोगातिशयस्तथा ।  
 प्रवर्तकावलगिते पञ्च प्रस्तावनाभिद् ॥
- The Prastāvanā of the Venisamhāra is of the Kathodghāta  
 type, which is thus defined .  
 सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा  
 भवेत् पात्रप्रवेशश्चेत् कथोद्घात स उच्यते ॥ 35 साहित्यदर्पण 6.

नेपथ्यम्— कुशलिवकुटुम्बस्य स्थलं नेपथ्यमुच्यते ।

विष्कम्भक—The plot of a drama is divided into two parts, one and that has to be suggested and other which is to प्रवेशक be seen or heard The former is suggested by five kinds of Prelude or Interlude viz विष्कम्भ or विष्कम्भक, चूलिका, अङ्कास्य, अङ्कावतार and प्रवेशक.

द्वेधा विभाग कर्तव्य सर्वस्यापीह वस्तुन ।

सूच्यमेव भवेत् किञ्चिद् दृश्यश्रव्यमथापरम् ॥ 56

नीरसोऽनुचितसत्रं समूच्यो वस्तुविस्तर ।

दृश्यस्तु मधुरोदात्तरसभावनिरन्तर. ॥ 57

अथोपेक्षेपके सूच्य पञ्चभिः प्रतिपादयेत् ।

विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशके. ॥ 58 ॥ दशरूपक 1.

वृत्तवर्तिष्यमाणानां कथाशाना निदर्शक ।

संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शित ॥ 59

मध्येन मध्यमाभ्यां वा पत्राभ्यां सप्रयोजित ।

शृङ्गं स्यात् स तु सकीर्णो नीचमध्यमकल्पित ॥ 59

प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजित ।

अङ्कद्वयान्तविज्ञेयं शेषं विष्कम्भके यथा ॥ 57 साहित्यदर्पण 6

A Viṣkambhaka or Prelude may specifically be differentiated from a Praveśaka or Interlude as follows (1) A Viṣkambhaka is of two kinds, śuddha (pure) and saṅkirṇa (mixed) In the pure one or two madhyama (second-rate) characters take part, while in the mixed there is a combination of nīca (low) and second-rate characters No such distinction is possible in a Praveśaka as only low characters take part therein (2) A Viṣkambhaka may be either in Sanskrit (as in śuddha), or in Sanskrit and Prākṛta (as in mīśra) A Praveśaka is always in Prākṛta (3) A Viṣkambhaka comes at the beginning of an act & may stand at the beginning of even the first act. A Praveśaka has to be between two Acts and hence cannot come at the beginning of the first Act.

नाट्योक्तयः or—The dramatic plot is again divided in three kinds Stage-directions according as it is meant to be heard by all the characters (sarvasrāvya), or by some particular characters only (niyatsrāvya), or by none at all (āsrāvya) The sarvasrāvya is prakāśa, the niyatsrāvya is either janāntika or apavārita and the āsrāva is svagata. The difference between janāntika and apavārita lies in the particular gesticulations that accompany them.

प्रकाशकम्—नाट्यधर्ममपेक्ष्यैतत्पुनर्वस्तु त्रिषेष्यते ॥ 63

and सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ।

स्वगतम्—सर्वश्राव्य प्रकाश स्याद् अश्राव्य स्वगतं मतम् ॥ 64

जनान्तिकम्—त्रिपताकाकरेणान्यानपवार्यान्तरा ऋताम् ॥ 65

अन्योन्यामन्त्रण यत्स्यात् जनान्ते तज्जनान्तिकम् ॥ 66

दशरूपक 1

अपवारितम्—... तद्भवेदपवारितम् ।

रहस्य तु यदन्यस्य परावृत्य प्रकाश्यते ॥ साहित्यदर्पण 6, 138

आकाशभाषितम्—किं ब्रवीष्येवमादि विना पात्रं ब्रवीति यद् ।

श्रुत्वेवानुक्तमप्येकस्तत्स्याद्विआकाशभाषितम् ॥ दशरूपक 1 67

दूरस्थाभाषण यत्स्यादशरीरनिवेदनम् ।

परोक्षान्तरित वाक्य तदाकाशे निगद्यते ॥ भरत

कञ्चुकी—ये नित्यं सत्यसपत्ना कामदोषविवर्जिता ।

ज्ञानविज्ञानकुशला कञ्चुकीयास्तु ते स्मृता ॥ मातृगुप्ताचार्य

अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः ।

सर्वकार्यार्थकुशल कञ्चुकीत्यभिधीयते ।

जरावैकल्ययुक्तेन विशेषं गात्रेण कञ्चुकी ॥ भरत

अन्तःपुरचरो राज्ञो विप्रो गुणगणान्वितः ।

उक्तिप्रत्युक्तिकुशल कञ्चुकीत्यभिधीयते ॥ साहित्यदर्पण

वृद्ध कुलोद्भूत शक्तः पितृपेतामह शुचिः ।

राज्ञामन्तःपुराध्यक्षो विनीतश्च तथेष्यते ॥ बराहमिहिर



## APPENDIX-B

### INDEX TO STANZAS

पद्यारम्भः

अकलितमहिमान  
अकृपणमरुश्रान्त  
अक्षतस्य गदापाणेः  
अत्रैव किं न विशसेयं  
अद्यप्रभृति वारीदं  
अद्य मिथ्याप्रतिज्ञो-  
अद्यैवावा रणमुपगतौ  
अन्योऽनुभूतशत-  
अन्योन्यास्फालमिन्न-  
अपि नाम भवेन्मृत्यु  
अप्रियाणि करोत्येष  
अयि कर्ण कर्णसुखदा  
अयं पापो यावन्न  
अवसानेऽङ्गराजस्य  
अश्वत्थामा हत इति  
असमाप्तप्रतिज्ञोऽपि  
अस्त्रग्रामविधौ कृतौ  
अस्त्रज्वालावलीढ-  
आचार्यस्य त्रिभुवन-  
आजन्मनो न वितथं  
आत्मारामा विहित-  
आ शस्त्रग्रहणादकुण्ठ-  
आशौशवादनुदिनं  
इन्द्रप्रस्थं वृकप्रस्थं  
इयमस्मदुपाश्रयैक-  
उद्धातकाणितविलोल-  
उपेक्षितानां मन्दानां  
ऊरुं करेण परिघट्टयत.  
एकस्य तावत् पाकोऽयं  
एकेनापि विनाजुजेन  
एतज्जलं जलजनील-  
एतेऽपि तस्य कुपितस्य  
एहस्मदर्थहततात

अङ्क पद्यम्  
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पद्यारम्भ

कथमपि न निषिद्ध  
कर्णक्रोधेन युष्मद्विजयि  
कर्णदुःशासनवधात्  
कर्णाननेन्दुस्मरणात्  
कर्णालिङ्गनदायी वा  
कर्णेन कर्णसुभग  
कर्ता द्युतच्छलाना  
कलितभुवना मुक्तै-  
कालिन्द्या पुलिनेषु  
किं कष्टे शिथिली-  
किं नो व्याप्तदिशा  
किं शिष्याद्गुरुदक्षिणा  
कुरु घनोरु पदानि  
कुन्त्या सह युवामद्य  
कुर्वन्वासा हताना  
कुसुमाञ्जलिपर इव  
कृतगुरुमहदादि-  
कृतमनुमत दृष्ट वा  
कृष्टा केशेषु भार्या  
कृष्टा येन शिरोरुहे  
कृष्टा येनासि राज्ञा  
कृष्णा केशेषु कृष्टा  
कोदण्डज्याकिणाङ्कै  
कौरव्यवशदावेऽस्मिन्  
क्रोधान्नै सकलं हतं  
क्रोधान्नैर्यस्य मोक्षात्  
क्रोधाद्गूर्णागदस्य नास्ति  
गते भीष्मे हते क्षणे  
गतौ येनाद्य त्व  
गुप्तया साक्षान्महानल्प.  
गुरुणा बन्धुना  
गृहीतं येनासी-  
ग्रहाणा चरितं स्वप्नो

अङ्क पद्यम्  
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